Kine WEEKLY

AN... REPORT

See page 3

HELD OVER

As we predicted the Shearer-Gable smash is London's Delight . . . . so

"IDIOT'S DELIGHT" IS ALL SET TO PACK 'EM IN FOR A SECOND TERRIFIC WEEK at the EMPIRE LEICESTER SQUARE

Over please

YELLED OVER!

WILL HAY

in

"ASK A POLICEMAN"

with

GRAHAM MOFFATT, MOORE MARRIOTT
PETER GAWTHORNE

A Gainsborough Picture

Directed by MARCEL VARNEL

DISTRIBUTED BY M-G-M

KINEMATOGRAPH WEEKLY 13/4/39

A.C.T. ANNUAL REPORT
See page 5

Kinematograph Weekly

No. 1669 Thursday, April 13, 1939. Vol. 266

TAX AS PRODUCTION SUBSIDY
See page 5

RENTERS' PLAN FOR NATIONAL EMERGENCY

Evacuation Reference in Annual Report

CIRCUIT GROWTH MENACE : FILMS ACT CRITICISED

Frank Hill, F.C.I.S., Secretary of the Kinematograph Renters' Society since 1919, whose annual report is summarised below

THE need for a detailed scheme of evacuation of renters' organisations in the case of a national emergency is stressed by Frank Hill, secretary of the K.R.S., in his annual report. Criticism is directed towards the working of the Films Act, the direct effect of which seems to be the "establishment by America of a British film industry." Production of characteristic British pictures is urged for the rehabilitation of home production rather than a reliance on quota palliatives

The growth of the circuits is mentioned as having been accompanied by "resultant losses to renters and others." The report reveals that the Films Council has called for the Society's observations on co-operative booking.

With the exception of the statement that the K.R.S. has refused to supply the B.B.C. with copies of current films, there is no mention of television.

On the subject of the Films Act, the opinion is expressed that the 1938 measure has accomplished little except for stopping the loopholes of the former Act, which made cheap quota films possible and caused American interests to spend more money per film produced in England.

Production and the Act

Little daring and originality, it is considered, are displayed by the sponsors of the Act, and Mr. Hill believes that the course seems set for a film production industry being established here by American interests unless British producers and financiers are prepared to produce films so characteristically British and at such a cost as will ensure a profitable return from this country without reckoning any possible return for the U.S.A.

> It is necessary, the report states, for this country to produce films that will not imitate others, but will of themselves cause the kinema-goer the world over to desire to see them.
>
> The solution does not lie in agitating for higher quotas. Finance will only again be attracted to the task of building up a native film industry when it sees a sound prospect of reasonable return on the money advanced. Quotas will not of themselves attract sound finance.

The Circuits

The growth of circuits is referred to in the report, which states: "Divided opinion and vacillation have resulted and can only result in more power being obtained by the major exhibiting interests, with a resultant loss to renters and others. This division of opinion—doubtless due to the desire for individuality—and coupled with a certain inertia, has already strengthened the position of the circuits—a position they will not readily see lessened.

"One asserts that if renters are united and fearless in dealing with industry problems much good could flow therefrom to the industry at large. They have the power, if they will only use it, providing, of course, it is used for the industry's benefit and not solely for selfish aims."

Twin Supers

The strenuous opposition of the C.E.A. to what is described as the "renters' latest attempt to solve the evil of lengthy programmes by the grading of films" is alluded to, and reference is made to the success of the "inflammatory propaganda by leaflet and speech by which it was evident that certain interests or the C.E.A. were so concerned lest renters collectively might achieve increased power that the maximum effort was made to bring about

Continued on page 14

M-G-M CHIEF BACK

Sam Eckman, Jun., with Mrs. Eckman, being met by James Squier, M-G-M's general sales manager, on his return from America

British Studios Must Redress Film Shortage

SAM ECKMAN ON NEED OF VOLUNTARY PRODUCTION

THE public demand for 'A' calibre pictures has resulted in a general restriction of American product declared Sam Eckman, Jun., on his recent return from America, and although M-G-M and some others have been able to schedule their usual number of films, the shortage of imported product points to the need for an increased effort for British studios.

This increase in voluntary British films would, he said, arrest the decline in home production. Although British production had declined, British pictures were taking good American money as witness the success of the M-G-M release "Pygmalion," which had led them to handle in America without quota credit, "The Lambeth Walk," an essentially English subject which, Mr. Eckman prophesied the American public would enjoy seeing.

The facts which in Sam Eckman's opinion pointed to the necessity of arresting the decline in British production were detailed in an article in the *Motion Picture Herald*, written during Mr. Eckman's visit to America. In this he emphasised the great need to mitigate the unemployment among British studio workers, not by more quota-imposed films, but by a great increase in voluntary production.

He pointed out that in 1937 some 125 British pictures were produced voluntarily, quite outside the quota, whereas not more than 50 such pictures were made in 1938.

British Films in Demand

He was convinced that American renters and exhibitors were willing and anxious to show British pictures, and that no subservience except quality was necessary to make them do so, for the very obvious reason that good British films were at the gate bringing good American money—[illegible]

The article aroused great interest in this country, and Mr. Eckman, in an interview with our KINE. associate, gave his views.

"'Pygmalion,' Metro-Goldwyn-Mayer release in America, has proved," says Mr. Eckman, "one of the greatest successes this or any company has ever handled. With only two or three exceptions, it has played to better business throughout the United States than any other film of the year. And here is the strong point, M-G-M obtained no quota credit for the release of 'Pygmalion.' They released it *voluntarily* because they thought it an exceptionally good film.

Reaping the Reward

"The result has proved them to be right, and they have reaped the appropriate reward. But they did not receive any quota credit for the release, nor did this fact affect their enthusiasm for the film in any way.

"Ours is not the only company to take such action.

"United Artists are releasing 'Prison Without Bars' in the United States. Up to the time I left America only a few days had been played; but they were enough to prove that this film also is a great success over there.

"Let me give you one more case. Charles Laughton's picture, 'Vessel of Wrath,' called

Continued on page 5

G.-B. TO REDIFFUSE FARR FIGHT

London Kinemas Being Wired

BY arrangement with the B.B.C. and Sydney Hulls, the fight promoter, the Burman-Farr fight this (Thursday) evening at Harringay stadium is to be shown in Gaumont-British Theatres by big-screen television. The Marble Arch Pavilion and the Tatler News Theatre are definitely decided upon for rediffusion, and Baird installation engineers are now working upon other kinemas in the London area.

Shadow lighting and increased light outside the actual ring will prevent the silhouette effect that has previously marred big fight broadcasts, and vivid blue ropes and a yellow canvas floor are expected to improve conditions for television.

Television radiation will commence from Harringay Stadium at 9.15 with shots of the fighters in their respective dressing rooms. The Marble Arch Pavilion and the Tatler News Theatre will close at 7 p.m. on Thursday evening and reopen to the public at 8.45 p.m. Tickets at the former will be from 2s. 6d. to one guinea, and at the Tatler from 2s. 6d. to 10s. 6d.

Arrangements are also being made for rediffusion by the Scophony process at the Marble Arch Monseigneur and other theatres.

EXTENDING 'VISION TO MIDLANDS

R.M.A. Would Stand Any Loss

The Radio Manufacturers' Association announced on Tuesday that it has offered that, if the B.B.C. will proceed immediately to establish a television station at Birmingham to relay London programmes by means of a radio link, the Industry will stand any possible loss. It is estimated that the cost involved would be less than £100,000.

The project would bring television to 3,500,000 people in the Birmingham area. At present, reception is possible only within a 40-mile radius of Alexandra Palace.

FIRE DAMAGES PALLADIUM, LIVERPOOL

To Close for Month

As a result of a fire which broke out at the Palladium, West Derby Road, Liverpool, on Tuesday afternoon, the theatre is likely to be closed for a month, the KINE. Liverpool correspondent understands.

The outbreak was notified by an attendant who, ten minutes before the afternoon matinee performance was to begin, saw fire running up the screen.

The fire destroyed the whole of the stage loud-speakers, wiring, curtains, etc.

T. Loveladay is the manager of the kinema, which is owned by Liverpool Palladium, Ltd.

READING S.O. SURPRISE

Councillor Withdraws Resolution

Some surprise was expressed at Reading when it was announced at the April meeting of the Reading Borough Council that the keenly awaited debate on Sunday opening would be postponed until a later meeting.

This fourth application for permission to vote on the subject of Sunday opening had been anxiously awaited by exhibitors and townsfolk alike, and Ald. A. J. Maker was to have proposed the motion. Instead he made the following statement. "I am not going to throw a brick at the harmonious proceedings of the evening; therefore I am going to withdraw the resolution." He went on to say that the present time of international crisis was not an opportune period to bring forward something that might be contentious.

Seconding the withdrawal, Coun. T. H. Saunders said that he hoped that this little bit of elementary franchise would not be long delayed.

ELEVENTH ADDITION TO BEN JAY CIRCUIT

1,200 Seater Metropole, Westcliff, Opened

Dispensing with ceremony, Ben Jay opened the eleventh kinema of his circuit, the Metropole at Westcliff-on-Sea, on Easter Monday. It is only four months ago since Mr. Jay first entered the kinema business at Westcliff, when he took over the Majestic from Ernie Riser. At that time the Metropole was in the very early stages of its construction.

BEN JAY

[illegible] away, has been appointed manager of the Metropole, and assisted Mr. Jay and his family as host at an informal party given on Sunday night to other managers of the circuit and [illegible] friends.

Designed by L. W. [illegible], A.R.I.B.A., of Nottingham, the Metropole provides accommodation for 1,200 persons.

NEXT LUNCHEON CLUB GUEST

Minister of Pensions

H. Ramsbotham, O.B.E., M.C., M.P., Minister of Pensions, [illegible] guest at the Cinematograph Club luncheon on Wednesday next. The chairman for the occasion is E. J. Hinge, President of the C.E.A.

KINEMATOGRAPH WEEKLY

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THE RENTERS' YEAR

ONE of the most interesting features of Frank Hill's annual survey of the Trade, presented in the report of the K.R.S., records the disquiet with which he and, presumably, his Society view continued growth of the circuits. The steadily strengthening position of these organisations is looked upon if not with alarm at least with great concern, and it is realised that the position they have reached will not readily be lessened.

It is pointed out, in a reference to the C.E.A. objection to the grading of films, that that body had successfully argued that "each individual renter should deal with its films as it liked." From this the conclusion is drawn that the major circuits were the only exhibitors to benefit from the plan designed to help the small exhibitor against the K.R.S. attempt to grade films and regulate releases.

What, asks Mr. Hill, have the independent exhibitors gained? As is now the invariable answer, the independents have gained nothing. And it must be admitted that their prospects of bettering their condition are very remote.

Easy to understand, perhaps, that any individual renter must study his biggest customers first; but the very constitution of the K.R.S. should enable that body to take a wider view than any of its constituent members can afford to do.

And this wider outlook might well recognise the essential value to the Trade as a whole of these 3,500 non-circuit kinemas. They, after all, are the backbone of the Industry, although individually each one of them may look rather insignificant to the renting chief who is striking a bargain for a circuit booking.

If these represent about one-third of the business done, and their wants can be attended to in two or three big deals, it is not difficult to understand how and why they get first consideration, and naturally a wholesale transaction tastes very sweet to a sales manager.

But the rest of the country, albeit more difficult as a trading field, still represents two-thirds of the total available business, and one would have welcomed an appreciation of this fact in the report of the K.R.S.

POLITICS ON THE SCREEN

HOW difficult is the task of the man who would put in strict form a demand all have felt in a general way is exemplified in the annual report of the A.C.T.

The need for an understanding agreement which should avoid political propaganda on the newsreel is universally felt, and it is natural that this desire should be officially expressed in resolution form.

So is the anxiety to avoid any attempt at censorship, with which the exhibitors are as keenly interested as is the section of the Industry engaged in newsreel production.

Yet a resolution to be put forward at the annual meeting of the A.C.T. on Sunday seems to make two conflicting demands. It protests its concern at the "tendency towards one-sided political partisanship in certain newsreels"; it expresses "alarm at any official or semi-official interference with newsreels."

With the two ideas themselves we can all agree, and all will wish they can be made effective. But a practical means of making them so will be just as far away if and when the resolution is accepted as it is now.

Long Shots

BEN MIGGINS HONOURED — SAM ECKMAN'S BUSY NINE WEEKS—BIDDING FAREWELL TO FYFFE—TRADE SHOW SHOTS—"DAWN"-AND A MEMORY—SWISS PRODUCTION OFF

FEW Americans in the Film Trade in Europe have become so deservedly popular in their country of adoption as Ben Miggins, director-general for Europe of 20th Century-Fox, who has just been created a Chevalier of the Legion of Honour.

HE has been in France for ten years, and his activities on behalf of the company he serves have only been equalled by the ability he possesses of making and keeping friends among all those whom he meets in the course of a busy life.

THE award of which Mr. Miggins has been made the recipient is one of those little things which the French do so much better than we. There are many Americans in this country whom we should like to see honoured with an equivalent decoration, but that is not our habit, and our U.S. friends must take the thought in place of the token.

FIFTEEN THOUSAND miles in nine weeks is the record of Sam Eckman, Jun., just back from a business trip to the States, which included a couple of weeks in Hollywood, the M-G-M Sales Convention and business talks in New York.

HIS triple-point statement, which embodied news of the release of "The Lambeth Walk" in America as a voluntary release without any quota benefit; a conviction that voluntary production should be engaged in in this country, as distinct from higher quotas; and the outlook of fewer American film imports, is important as covering three distinct fields of constructive effort.

ASKED if the restricted American production would further the scheme for single feature programmes in America, he felt at least that picture shortage would compel attention being given to the remodelling of programmes in that direction.

ON television he was emphatic that American executives who were watching television developments here and in America could not see any change in kinema programme planning as a result of recent scientific advances.

"I SPOKE," said Mr. Eckman, "to a number of prominent film executives, including Nicholas M. Schenck, President of Loews, Inc. They do not believe that television—when it comes—is any sort of menace to the present form of picture entertainment. At most it would act as an added feature of a programme."

WITH Teddy Hinge in the chair at next Wednesday's Luncheon Club, there will probably be a good sprinkling of C.E.A. delegates from the provinces—up for the General Council—as guests. As will be seen on page 3, the C.E.A. president has as his special guest of honour H. Ramsbotham, Minister for Pensions.

A COLLEAGUE who attended Wednesday's reception in honour of Will Fyffe tells me that it was mainly a Paramount affair, which is as it should be, I suppose, seeing that he is going to the States to appear in that company's film, "Ruler of the Seas," the story of the Cunard Line. But if the promised support of his many Variety colleagues failed to materialise on this occasion, it certainly was present when Will boarded the boat train at Waterloo on Saturday.

LONG before the train was due to leave, the platform was packed with hundreds of people who came to wish Will Fyffe *bon voyage*. The Ancient Order of Water Rats was on parade in full regalia, and a speech of farewell was made by the King Rat, Fred Miller. Mrs. Fyffe received an enormous bouquet of roses and irises from admirers. Porters stood by in amazement as Will Fyffe, with a bodyguard of police, headed by the frock-coated and top-hatted stationmaster, was escorted through the throng to his carriage.

BEN MIGGINS

THE climax of the proceedings was afforded by the arrival of the Dagenham Girl Pipers, as they marched proudly down the platform with skirling pipes. I don't know what tune they were playing, but to judge from the lachrymose blurb from the official publicity, it must have been "Flowers of the Forest" to have exacted those tears which, I am told, caused onlookers to "dab surreptitiously" at their eyes. Anyway, it was a good send-off, and just before the train left, Will was chaired by the assembled "Rats" and ceremonial honours were rendered.

ANOTHER departure from London over the week-end was Robert Florey, celebrated Hollywood director, whose "Hotel Imperial" is now playing at the Plaza. Florey arrived on Thursday, but finding Wardour Street deserted and the studios in low gear, left next morning for the South of France, deciding to return to London to meet his many acquaintances in the Industry within the next couple of weeks.

EXECUTIVES, exhibitors and dead-heads attending last week's Trade show of the Associated British picture "Black Eyes" will be finding themselves front-page news very shortly, for the occasion was chosen to serve as a typical Trade-show screening for presentation in *Illustrated*. Jim Jarché, star cameraman, photographed the entire proceedings from the arrival of the print at the theatre to the last forlorn shot of the empty bottles which depicted the end of the party.

I HAD little idea what lay behind Robert Weait's insistent invitation for me to stay for the reception, but with Jarché's activities among the audience, and later at the reception, enlightenment came to me. No wonder the affair drew an audience resembling that of a smart premiere. Among those present were Arthur Dent and Walter Mycroft, who received many congratulations upon an excellent job of work. Among the stars enjoying a night off were Walter Rilla, Geoffrey Toone, Googie Withers, John Wood, director Herbert Brenon, Flora Robson, Belle Chrystall and Peter Murray Hill.

HERBERT WILCOX'S decision to make a picture with Edith Cavell as the central figure recalls a certain evening in 1928 when, in company with other Pressmen, I saw "Dawn," the earlier Cavell picture, in the old American company's theatre in Wardour Street.

THE film had become front page news, for T. P. O'Connor, who was then the Film Censor, had refused it a certificate, and we Pressmen were invited to see it to support or denounce the Censor's decision.

ELEVEN years—and Anna Neagle is to interpret the rôle of Nurse Cavell instead of Sybil Thorndyke, but the same directorial control is there, and Herbert will be recalling some queer memories of the earlier picture.

GERMANY was very touchy about the screening of the picture, and made protests, and Herbert Wilcox had to exercise all his diplomacy and persuasiveness with high officials. The film was screened to invited officials in New York and Continental capitals.

LAST week witnessed the last performance at the Kinema, Ampthill, which for 20 years has been providing that small Bedfordshire town with film entertainment. The Kinema had a seating capacity of only 100, but as far back as 1921 was displaying a kine-variety programme. The last proprietor was J. H. S. Baggott, of Luton.

THERE will be disappointment among those optimistic would-be producers when they learn that those tentative inquiries recently undertaken by Swiss financial circles into the possibility of investment in British production are unlikely to come to anything. Of course, the present international situation is largely to blame for this decision, and one cannot criticise the decision of the Swiss bankers to retain their cash at home, notwithstanding war alarums, rather than incur the infinitely greater risk of entrusting it to some of our producers.

MY informant adds that another reason for the action on the part of those banking interests in Switzerland in refusing to further consider investing in our film industry was the rush of applications that the news provoked. There is a lengthy waiting list, I hear, and as the bank responsible for the inquiries has no adequate method of checking up the standing of applicants, there is unlikely to be any immediate development. It is all very sad for those who envisaged more easy money.

IT seems that "The Mikado," at the Metropole, Victoria, is likely to duplicate its successful run at the Leicester Square Theatre, judging from the big attendance that greeted the personal appearance on Tuesday of Jean Colin, who stars with Kenny Baker in the General Films Technicolor version of the Gilbert and Sullivan opera. Reggie Sowden threw a little party in honour of the star, who was warmly acclaimed.

JAPANESE film censors, who have long ago banned kissing from films as immodest—or worse—have now decreed that no boys or girls under 14 shall see films based on love interest after November 1. Films showing gambling or vulgarity must be cut before screening.

IT is a curious world. A nation which has been showering bombs on Chinese civilians as well as soldiers for years, mutilating bodies and creating despair, is so careful of its own children that they may not see a harmless love sequence in shadow on the screen.

A KINEMA patron on the other side of the Border sends me a letter of six quarto pages, the burden of which is that renters overboost their pictures and sicken patrons who expect something wonderful and are sickened and disappointed.

THE picture in question was hailed by Scottish critics, the letter tells me, as "unique," "great," and a "first-class show," with "a wonderful new star." To my correspondent the star was "plain and skinny," the story was "painfully thin," and "terribly hackneyed," the backgrounds "commonplace." The writer of the letter expected the renter's publicity man to say so!!!

ANOTHER "Disraeli" is to be made—this time without George Arliss. The interpreter of the rôle of the British statesman will be Claude Rains, and Warner Bros. are sponsoring it. George Arliss was the Disraeli of a silent film made by Distinctive Pictures nearly 20 years ago, as well as the talkie of recent momory.

THE Cinema Veterans have recently sustained heavy losses in membership. This week we record the deaths of Jack Wiggins and Ben Kennedy, these making the fifth and sixth since the beginning of the year. Both were very old-timers, Jack Wiggins having a connection with the Industry dating from the year following that in which pictures were first screened in this country. Ben Kennedy's entry was only a few years later.

THE STROLLER.

PARAMOUNT PLANS FIFTY-SIX

KINE. New York Cable from *Motion Picture Herald*

***PARAMOUNT** will make 56 features next season.*

***COLUMBIA** plans three regional sales meetings starting at Atlantic City on May 8.*

***NATIONAL BROADCASTING CORP.** and Columbia Broadcasting System say no negotiations yet for G.B. television in Broadway theatres.*

***JEFFREY BERNERD** and Maurice Wilson here say there will be ten Grand National, Ltd., features in England this year, of which three are delivered. They have no part in Grand National American financing.*

***NEW YORK** projectionists' twelve-day strike is settled. Union gets 15 per cent. increase in wages to September, 1940, retroactive to September, 1937.*

***MURRAY SILVERSTONE** says United Artists not in the "Trade practice" programme, due to independent production set-up. He says, however, that the United Artists sales policy covers many points in the programme. Samuel Goldwyn withdraws United Artists suit in the New York Federal Court, to refile in Delaware State Court; this is a move to keep suit from Federal Courts.*

***JAMES ROOSEVELT** is on the "Queen Mary," also Herbert Wilcox, who is due back here on May 1. His first production for RKO is to be Edith Cavell story, starring Anna Neagle.*

Close-Ups

By

Screencomber

BAD EGG

HERE am I wanting to get away and roll my Easter egg, but the editor insists that first of all the column must be handed in. The point is that by the time you read it you will have forgotten all about Easter and have returned to the ordinary workaday life. I, on the other hand, won't have read and forgotten about it, because I couldn't bear to read this column anyhow, and the sooner it is forgotten the better I like it. Whether you forgive is entirely a different matter.

As for rolling this Easter egg I told you about, the editor's argument, after I returned from lunch, was that I was rolling anyhow, and that I need not teach an innocent Easter egg my own bad habits. But, who could begrudge an Easter egg a roll, just a teeny-weeny roll? Well, the editor can begrudge it its roll, if you must know, and the poor thing probably starving, and not even asking for any butter to go with the roll. But enough for eggs, good or bad—the yolk has gone too far already. (More acknowledgments to *Joe Miller's Gag Book*.)

SAILORS DON'T SHARE

A LIFE on the ocean waves, away from woes and cares,
That they don't have in the fleet, cause the renters don't charge 'em shares.

COMPOSITE FILM CRITIC

TAKE the strong straight nose of Coster, eager for the news,
Take the ears of Matthew Norgate, and his well-thought-out reviews.
Take the eyes of Gordon Taylor, and his careful picture summing,
And add, perhaps, a chorus, about "The Campbells Coming."
Take the mouth of one who's nameless, as it wipes away the froth,
And these are the ingredients that my ideal critic's made of.

THE DOORMAN SAYS

"SUFFERIN' Neptunes," said the Commissionaire, "w'at will they be up to next? Cor chase me round the quarter-deck, but what's come over our little, old navy? Push me round the poop, race me up the rigging, but what do you make of this 'ere film lark they're up to? Lor' high admirals, but they fair have me stumped. Box my compass, bang me with barnacles, but what's happened to our jolly Jack Tars? 'Ere they are with a girl in every port and going to the pictures on their own. Jumping Jarrats, but it just shows you—or don't it?"

A DIRTY STORY

HOLLYWOOD research experts making "Marie Antoinette" discovered that Louis XVI only took seventeen baths during his entire lifetime, and the paper from which I quote this interesting fact goes on to say: ". . . It should be pointed out that the discovery of this fact had an influence on Robert Morley's portrayal of the monarch." S'ope so!

SAILORS' REEL

"WHAT shall we do with the Drunken Sailor?"—well, if ever he sees some of the pictures I've viewed lately, they should sober him up.

FAIRY STORY

"Once upon a time there was a producer who set out to make an original story—"

PICTURE MAKING'S FUN

"Making British pictures is surely lots of fun,"
Said producer Bindlebun.
"I'll say it is, by heck,"
Said director Wortlefleck.
"You'fe mouthfuls shpilt, old dear,"
Cried cameraman Von Schplere
"I ain't enjoyed much brighter,"
Said Schlopheimer, writer.
"To me that's all a myth,"
Said carpenter John Smith.

WART O' THE MOOR

WRITING from an address on the Devonshire moors, Wart Winkleheim brings up the interesting suggestion that when the Trade has finished dealing with the subject of films for the Navy they might well turn their attention to the prisons, where he feels there is a crying need for some sort of policy in the matter of film screenings.

"Films," says Walt, "providing they are carefully chosen with that idea in mind, are the greatest deterrent to crime yet devised. Hardened lags who will accept the cat with complacency break down and cry at the prospect of having to see certain films. Practically the whole output of the Winkleheim Corporation comes into this class, and I would be only too willing to hire these out for this purpose providing the Government will meet certain terms of mine.

"In the past the terms the Government have given me have not been so satisfactory as one might wish. By all means let us abolish the cat, but in order to discourage a crime wave following its abolition some equally severe punishment should be devised. I believe the Winkleheim scheme for showing films in H.M. prisons is the only sane and lasting solution."

80 PER CENT. OF STUDIO WORKERS UNEMPLOYED

Production Slump Reflected in A.C.T. Annual Review

TO CONTINUE PRESSING FOR INCREASED QUOTA

OVER 80 per cent. of the workers in British film studios are unemployed, according to the annual report of the A.C.T., the membership of which reflects the slump in production by a decrease of 77 members.

Discussing alien technicians, the report states that while every sympathy is felt with refugees, the association is against giving them jobs which should go to unemployed Britons.

It is also regretted that most employers have taken no steps to safeguard workers against air attack.

J. X. PRENDERGAST

THE Sixth Annual Report of the Association of Cine Technicians to be submitted to next Sunday's annual meeting at Gatti's Restaurant, at 2.30, records a drop in membership of 77 members. This is not looked upon as serious in view of the slump in production, for during the year 107 have ceased to be members and 40 have been expelled for non-payment of subscriptions. Increases in membership on the laboratory side have partially reduced this loss, the membership now standing at 1,212, against 1,289 last year.

Lower Production Results

A review of film production during the year (90 films for the first year of the operation of the new Act as against 228 for the last year of the old Act) gives the association opportunity to claim that its contention that quota rates were inadequate was justified.

Training Restrictions

In order to safeguard the interests of technicians still in the Industry, approaches have been made to educational and training organisations to restrict the number of entrants into the Industry.

The Laboratory Agreement

The conclusion of a collective laboratory agreement with the Film Production Employers' Federation, already reported in the KINE., is recorded with satisfaction, nearly 1,000 workers benefiting by the agreement. It is remarked that this is the first collective agreement affecting an entire section of workers in the history of the industry. Four smaller laboratories are outside the agreement at present, and approaches have been made to sub-standard and colour processing laboratories

Studio Negotiations

Negotiations have also been begun for an agreement with the studio and producers' group of the Employers' Federation. Other activities on the production side include a proposal to terminate the agreement with Strand Films, and the negotiation of a new agreement with that company and other documentary film companies. Regret is expressed that the G.P.O. Film Unit discussions have been so long delayed.

Pressure through the Co-operative Wholesale Society to compel negotiations with Merton Park Studios is reported.

Foreign Technicians

On the subject of foreign technicians the report states:—

"Our main criticism in connection with the employment of foreign technicians is twofold. Firstly, certain foreign technicians in our opinion are not equal, let alone superior, in technical skill to the best British technicians, and the Ministry of Labour should not renew permits for such technicians. We suggest that whenever a technically good refugee technician enters the country that another not so good foreign technician, who is not a refugee, should at the first opportunity be refused permission for a further stay in this country.

"Secondly, we strongly deprecate the attitude of certain production companies who employ foreign film technicians simply because they are *foreign*, and who would sooner import a foreign technician to be head of a department than promote a promising British assistant qualified for such promotion. Consequently, the senior assistants in most departments feel that they have no prospects of ever reaching the key positions of their profession.

"To build up a British film industry it is essential that every key position shall be filled by British subjects whenever such technicians are available and competent to do the job."

The resolutions to be submitted to the annual meeting were printed in last week's KINE., page 23.

WINNERS OF G.-B. CUP

Kinemas in the Liverpool division of the G.-B. Picture Corporation have won for the second year in succession the G.-B. Challenge Cup, which is competed for annually by all divisions of the Corporation and is awarded for outstanding publicity.

This picture shows J. M. Cannon (divisional superintendent) and A. Keen (divisional publicity manager) with the trophy.

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U.S. Release for "Lambeth Walk" Announced by Eckman

over there 'The Beachcomber,' is a third outstanding success. Admittedly, in this case Paramount have obtained reciprocity credit for releasing it; but that is not the reason for its success. The sole and only reason is that the American public likes it.

"'The Lady Vanishes' is another British picture doing exceptionally good business in the United States.

"Surely I have said enough to show that the American public accepts and welcomes British films.

"Lambeth Walk" U.S. Release

"Yet there is another example, more striking than any, which I think gets to the core of the whole matter.

"M-G-M, having seen and carefully considered the picture, is going to release in America a subject as English as Hampstead Heath on a Bank Holiday, 'The Lambeth Walk.'

"Once again the question of quota does not arise. Whatever quota credit we are entitled to will be taken on this side of the Atlantic; and there is no obligation, either contractual or for the sake of quota, to present the film in America.

"We are doing so for one reason, and one reason only: because we believe the American public will be very happy to see it.

Ready for Our Films

"Never in my opinion has there been a greater opportunity for British producers to make films, not only for the domestic market, but, if they so desire, for world presentation. Believe me, the world is waiting for them.

Film Shortage

"Another reason—one of the greatest—why dependence should be placed on voluntary British production is the fact that there will definitely be a shortage of American films during the season 1939-40.

"Some companies—including, happily, our own—have been able to announce their usual number of films for the season.

"Others have had to announce fewer; and everyone knows why.

"It is because the world public is demanding more and ever more important films, as opposed to ordinary 'programme pictures'; and the producers are rightly responding to that demand.

"But these more important films require extra time to make; greater concentration; and more big stars, directors, technicians, and so on. In fact, they are more difficult and slower to produce. Such is my reason for saying that this time, although such statements have often been made before, and as often denied, it must be apparent to the most sceptical that we are facing a shortage of product.

"And so I say that this is the golden opportunity of the British film producer to supply what the world is demanding—good pictures, for their own sake, and not because of the quota or any other artificial method."

Production Subsidy From Tax

HOW WILL THE INDEPENDENT BENEFIT?

PRENDERGAST ON POINTS TO BE WATCHED

JACK X. PRENDERGAST, the vigorous York kinema man who is recognised as the mouthpiece of the Independents, welcomes — but examines critically—the suggestion that a number of Peers are discussing a scheme to support British production. This would provide finance which, it is suggested, can be drawn from the sums realised by the Entertainment Tax.

When I read in the KINE. that a scheme was being considered by which finance for the production of British films might receive an impetus by the allocation of a proportion of the Entertainment Tax, I realised that the first and most important issue was that of the independent.

Any proposal designed to aid production in this country and keep it going deserves all possible support, but it will not succeed if it leaves out of consideration the independent market—a market which is at present attempting to keep going on reissues and on anything from a second to a fifth run on terms in many cases higher than a first run.

Obviously, with two "A" films on one programme both films cannot get the revenue they are entitled to. That revenue must come from somewhere if the producer is to survive, and it is coming from the weakest buyer—the independent.

The Independent Pays

Imagine for a moment the above conditions to obtain with films made with the help of the proposed Film Fund—that would be kicking the independent both coming and going.

The independent producer and the independent exhibitor must co-operate to help this scheme to success . . . and by producers I do not mean those celluloid exposers with unpronounceable propositions.

But the cautious independent exhibitor will think of the proverb, "A nod from a lord is a breakfast for a fool." He will welcome the suggestion, but he will want to examine it.

Take the low net takings of the independents per annum, £18,322,148. With Entertainments Tax at 16.6 per cent., this gives £3,053,691. Deduct, say, 33⅓ for non-taxable seats (it is nearer 25 per cent.), leaving £2,035,794. The Lords' proposal would make the independent contribution a minimum of £678,598 per annum for the purpose of subsidy for British film production.

(Simon Rowson's figures say independent kinemas take £28,000,000 of the total £40,000,000 per annum.)

Genuineness

We are told that the City, encouraged by the Government's action along these lines, would be more willing to provide finance *if* the Government's "Cachet" were forthcoming. Now let me explain to the Sam Goldwyns of our Industry what cachet means.

"CACHET": *Marks of authenticity. . . . Signs from which experts can infer genuineness.*

That, of course, would cramp the style of most of the gentlemen who need an interpreter to explain to us how they would save the British film Industry.

The fact that the Government killed film production is lost sight of because the Government published the death in the births column and called it triple quota; and now want to give it the King's bounty with no safeguard that the independents who will raise the major portion of this money will have any protection other than probably holding the baby.

We are told another safeguard for the City is the Economic Adviser to the Cinematograph Films Council with an intimate knowledge of the film producing Industry. Yet one is entitled to be concerned to know what sort of reception the producers of the "Old Mother Riley in Paris" type of film would be likely to receive and what support they would get—if any—when they presented their budget.

Safeguards Wanted

There is a danger in this scheme; it has the advantage of not needing any alteration in legislation. The proposed Film Fund would operate as does the Road Fund. So it could be agreed and put into operation in an overnight sort of way. But it calls upon the independents to put up more than 50 per cent. of the equity—that is in effect the position—and there would be no chance of tax reduction. In addition to this scheme, if the independents are given proper participation and protection, then it will be an excellent scheme.

But we don't want to find ourselves providing finance for production for the benefit of our competitors, the circuits, who would still command the first call on these productions through the present renting channels.

Owing to their constitution, they could sponsor production "set-ups," have them vetted by the Films Board, and get them financed with money from the Film Fund—over 50 per cent. of which has been contributed by the independent—and this product would be sold in a closed market as far as over 3,000 houses were concerned.

If, in effect, we have to trade a tax reduction for films production, then we must have our safeguards—a proper proportion of the films created by this method.

The first-run situations in the independent market are totally neglected and have

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London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., APRIL 13 AND WED., APRIL 19

George Murphy and Dorothea Kent in Universal's RISKY BUSINESS (General Films)

Thursday

Home on the Prairie (*British Lion*)

British Lion Private Theatre. 11 a.m.

Cast: Gene Autry, Smiley Burnette, June Storey, Jack Mulhall, Walter Miller, Earle Hodgkins, George Wheeler. **Director:** Jack Townley.

Gene Autry's latest musical Western presents the Singing Cowboy as a Government official working to combat the dreaded foot-and-mouth disease. He loans an old friend some money, and a neighbouring ranch owner, discovering that his cattle are infected, buries them on the ranch belonging to Gene's friend, hoping to escape detection for long enough to ship his own herd. Gene discovers the plot and manages to expose the trick in time to save his friend's herd from being destroyed.

The Hound of the Baskervilles (*20th-Fox*)

Century Theatre, Soho Square. 11 a.m., 3 p.m., 6.30 p.m., and 8.30 p.m.

Cast: Basil Rathbone, Nigel Bruce, Richard Greene, Wendy Barrie, Lionel Atwill, Barlow Boland, Beryl Mercer, Ralph Forbes, Morton Lowry, E. E. Clive, John Carradine. **Director:** Sidney Lanfield.

The atmosphere of London and Holmes's rooms in Baker Street, together with the scenes on Dartmoor are most faithfully reproduced, it is claimed. One of the big highlights of the film, it is stated, is the terrific and realistic fight on the moor between Richard Greene, as Sir Henry Baskerville, and the giant mastiff.

The film opens with an inquest on Sir Charles Baskerville, who is found to have died from a heart attack. Dr. Mortimer, a friend of the Baskerville family, goes to see Holmes and explains that Sir Henry, who succeeds to the title and estate, is coming home from Canada to take up residence at Baskerville Hall on lonely Dartmoor. Most of the Baskervilles have come to a strange end and the doctor fears for the safety of the new baronet. Dr. Watson goes down to Baskerville Hall with Sir Henry, and it is on the moor that most of the exciting action takes place.

La Grande Illusion (*Unity*)

Piccadilly Theatre. 3 p.m.

Cast: Erich von Stroheim, Jean Gabin, Pierre Fresnay, Dita Parlo. **Director:** Jean Renoir.

Awarded the prize in 1937 for the year's most artistic film, "La Grande Illusion" ran for nearly three months at the Academy last year; its release at the moment is particularly topical as this film about war, yet with no war in it, shows its complete futility.

The action takes place in a prisoner-of-war camp, where there is only one dominating idea—escape, a word of peculiar significance these days.

It is a film which should not be missed by anyone. It is a great film with a great purpose. Without in any way decrying service to one's country, Renoir has infused into his work a sense of the futility of war; men may fight, but they were not created to hate each other, and neither nature nor love recognise frontiers—a purely human invention.

Pride of the Navy (*British Lion*)

Phœnix Theatre. 3 p.m.

Cast: James Dunn, Rochelle Hudson, Gordon Oliver, Horace MacMahon. **Director:** Charles Lamont.

A fast-moving comedy drama packed with action and thrills concerning the exploits of a speedboat "ace" when he is asked by the United States Navy Research Department to help construct a new motor torpedo boat.

James Dunn, the egotistical speed "ace," has a happy knack of winning popularity despite his constant double-crossing, and a habit of stealing girls away from his friends. It is the sweetheart of his naval friend, Gordon Oliver, who persuades him to aid the department solve the torpedo boat problem, and James Dunn falls heavily for her. Before the boat is perfected the two friends quarrel, and Dunn leaves him to carry on alone. During the trials, Gordon Oliver and his mechanic are injured, and Dunn, who then returns to take over the tests himself, is instrumental in averting disaster when a torpedo gets loose amongst the battleships.

Man's Heritage (*General F.D.*)

Cambridge Theatre. 6.30 p.m.

Cast: Jackie Cooper, Freddie Bartholomew, Tim Holt, Henry Hull, Andy Devine, Gene Reynolds, Walter Tetley, Kathryn Kane, Jackie Moran. **Director:** Joseph Santley.

Ideal rôles for the youthful co-stars are afforded in this story, which concerns the adventures of Jackie Cooper, a homeless and disillusioned boy, who is taken from a bread line, given a scholarship and a chance to prove himself at Culver, American Military Academy. His bitterness over his father's death in the War creates a barrier between him and his fellow cadets, whose friendly overtures he disregards.

It is Freddie Bartholomew, as his roommate, who eventually breaks down this barrier and is responsible for making him realise all he owes to his country.

Spies of the Air (*Associated British*)

Cambridge Theatre. 8.30 p.m.

Cast: Barry K. Barnes, Roger Livesey, Basil Radford, Joan Marion, Felix Aylmer. **Director:** David Macdonald.

The story of this British National film, originally titled "Official Secret," deals with espionage in a secret aerodrome where a super fast fighter is being evolved under the anxious care of designer Roger Livesey, the all-important test pilot, Barry K. Barnes, and the technician, Basil Radford.

Living as one family in a lonely house, the atmosphere between the trio is marred first by the pilot's infatuation with the designer's wife, and then by the discovery that the plans are leaking abroad. Whitehall takes a hand. Joan Marion's playing alternates between intensity and charm, another good job by a polished player. Barnes, Livesey and Radford have some excellent comedy to lighten the sensational side of the story.

Home From Home (*British Lion*)

Phœnix Theatre. 8.30 p.m.

Cast: Sandy Powell, Rene Ray, Roy Emerton, Kathleen Harrison, Wally Patch, Peter Gawthorne, Norma Varden, George Harold. **Director:** Herbert Smith.

Sandy Powell's latest comedy depicts him as a man who is wrongfully imprisoned, but liking gaol so much that when he is pardoned and released, does his utmost to get back behind bars again. The story presents Sandy Powell with all the opportunities to display his wonderful range of laughter-raising talents, from giving free food with a musical show and a song thrown in to the "down and outs" on the Embankment when he has a temporary spell of employment as a coffee-stall keeper, to an impromptu impersonation of a Russian dancer at the prison concert.

Sandy's domestic troubles and his efforts to get back into prison, not only because he likes the comfort, but also to escape from his wife's constant nagging, and an impending visit from his mother-in-law, forms the basis of the story. Sandy promises a fellow convict that he will try to locate his daughter, and his search takes him behind the scenes of a London night-club, where the girl is a cabaret star, noted for her impersonation of a ragged street waif. Sandy believes that she really is a waif, and invites her to tea. He is very surprised when she arrives dressed in the height of fashion, and this is the cause of further domestic strain in Sandy's household.

Friday

Pathetone Parade of 1939 (*Pathe*)

Pathé Private Theatre. 11 a.m. and 3 p.m.

All start cast of front rank vaudeville personalities.

The latest of the Pathétone Parades, whose showing in the past have always been attended with undisputed success, is claimed to be an excellently balanced attraction of world-famous vaudeville and radio entertainers, headed by Rob Wilton; Mantovani and his Tipica Orchestra; Stetson, the juggler; Constance Evans, American star; Arthur Prince and Jim; Rupert Hazell and Elsie Day; Mario de Pietro, wizard of the strings; the Six Lai Founs; Raymond Newell, celebrated baritone; Al and Bob Harvey; Michael and Hero; Rudi Starita and his Marimba Band; Leonard Henry, King of Comics; and Albert Sandler and Reginald King, assisted by Reg. Kilbey.

Pathé presents them all, each individually doing their entertaining acts in "Pathétone Parade of 1939."

Forged Transport (*British Lion*)

Piccadilly Theatre. 3 p.m.

Cast: Paul Kelly, June Lang, Lyle Talbot, Billy Gilbert, John Hamilton, Ivan Miller. **Director:** John Auer.

A thrilling story of the smuggling of refugees into the United States via the Mexican border, "Forged Passport" is action drama which breaks new ground. The fresh subject matter forms the background for an exciting story, with the central character, a U.S. Immigration patrolman, who is censured and suspended from duty when a colleague with whom he is on patrol is found murdered in peculiar circumstances.

Paul Kelly plays the rôle of the deposed officer, and the rest of the story is constructed around his efforts to clear his name and pin the crime on the guilty person. June Lang is a café dancer, who aids him in his efforts to detect the murderer.

Society Smugglers (*General F.D.*)

Cambridge Theatre. 3 p.m.

Cast: Preston Foster, Irene Hervey, Walter Woolf King, Frank Jenks, Fred Keating, Regis Toomey, Frances Robinson, Raymond Parker, Clay Clement, Doris Rankin, Harry Hayden, Kernan Cripps. **Director:** Joe May.

One of those picturesque round-ups of some of the millions of dollars worth of contraband jewellery smuggled into the United States yearly affords the basis of the plot of this Universal picture, which depicts some of the elaborate means by which the smugglers attempt to bring this contraband. Preston Foster, as an official of the Treasury Department, places his chief operative, portrayed by Irene Hervey, as secretary to the managing director of the luggage company, and between them they succeed in uncovering sufficient evidence to indict the contest promoters. In order to catch them red-handed they send another T-man, played by Regis Toomey, abroad as one of the competition winners. The discovery of Irene Hervey's true identity by the smugglers and the mysterious disappearance of Regis Toomey on the return trip from Europe, leads to an enthralling climax.

Monday

Risky Business (*General F.D.*)

Cambridge Theatre. 3 p.m.

Cast: George Murphy, Dorothea Kent, Eduardo Ciannelli, Leon Ames, El Brendel, Richard Tucker, Frances Robinson, John Wray, Arthur Loft, Pierre Watkin, Grant Richards, Charles Trowbridge, Mary Forbes. **Director:** Arthur Lubin.

A radio commentator, who is forced to act as a go-between in a kidnapping case, supplies the theme of "Risky Business," co-starring George Murphy and Dorothea Kent, in which drama, comedy and romance all play their part.

Tod Slaughter and Marjorie Taylor in George King's "meller" THE FACE AT THE WINDOW (British Lion)

NEW PRODUCT ANALYSED

DRAMA
The Hound of the Baskervilles
La Grande Illusion
Man's Heritage
Spies of the Air
Forged Passport
Society Smugglers
The Face at the Window
Secret Service of the Air
21 Days

COMEDY DRAMA
Pride of the Navy
Risky Business
Yes, My Darling Daughter

COMEDY
Home From Home

MUSICAL
Pathétone Parade of 1939

WESTERN
Home on the Prairie

The radio commentator, Dan Clifford, has a motto—"truth before everything"—and when clues point to the identity of the men responsible for the abduction, he comes right out with his allegations. The gangster, indicted for murder, sees in him a useful lieutenant and puts to him a proposition—if the Governor of the State will guarantee him a light sentence, he will release the girl he has kidnapped. Clifford, with his own life at stake, succeeds in outwitting the kidnapper, at the same time vindicating his own honour which has been the object of scathing comment.

Tuesday

The Face at the Window (*British Lion—George King*)

Piccadilly Theatre. 3 p.m.

Cast: Tod Slaughter, Marjorie Taylor, John Warwick. **Director:** George King.

Tod Slaughter, famous for his appearances in gruesome melodrama, has a choice rôle in this George King production, which depicts a thrilling murder story laid in the Paris of fifty years ago. He appears as the Chevalier del Gardo, a wealthy man-about-town by day, but at night, a cold-blooded murderer. Falling in love with the daughter of a bank official, whose house he saved from financial disaster, the Chevalier woos the girl, but she spurns his advances in favour of a poor but honest clerk in her father's employ! The Chevalier decides to win the girl, by fair means or by foul, and the path of his object is strewn with the dead bodies of all who stand in his way! The Chevalier's plan is always the same. His victim's attention is distracted by a horrible face which peers in at the window, and the Chevalier takes the opportunity to knife his victim. Eventually the Chevalier tricks the bank clerk out of the way, and entices the girl to a lonely apaché den.

Secret Service of the Air (*First National*)

Phœnix Theatre. 3 p.m.

Cast: Ronald Reagan, Ila Rhodes, John Litel, James Stephenson, Rosella Towne, Eddie Foy, Jun., Larry Williams, John Ridgely, Anthony Averill. **Director:** Noel Smith.

Ronald Reagan has for his leading lady Ila Rhodes, a lovely young player, who is a newcomer to the studio and who is claimed to have turned in a very fine performance in her first film part. She has been signed to a term contract by the First National studios.

The story of "Secret Service of the Air," based on material supplied by an ex-secret service chief, tells of the activities of a gang of smugglers working by air on the Mexican border—and how he collects evidence against them, in the course of which he finds himself in several very tight spots.

Yes, My Darling Daughter (*First National*)

Phœnix Theatre. 8.30 p.m.

Cast: Priscilla Lane, Jeffrey Lynn, Roland Young, Fay Bainter, May Robson, Genevieve Tobin, Ian Hunter. **Director:** William Keighley.

One of the most attractive comedies that First National have presented for a long time is the eagerly awaited "Yes, My Darling Daughter," which affords each of its top-line players plenty of opportunity to give rein to their capabilities in comedy which in a sparkling style deals with problems of young romance.

Priscilla Lane and Jeffrey Lynn are the young lovers who, in pursuit of a happy ending to their affair, seek the advice of their elders and who believe themselves victims of an idealism too old-fashioned for their liking. Roland Young appears as an author who endeavours to straighten out their difficulties.

Wednesday

21 Days (*Columbia*)

Phœnix Theatre. 8.30 p.m.

Cast: Leslie Banks, Laurence Olivier, Vivien Leigh, Hay Petrie, Esme Percy, Robert Newton, Victor Rietti, Morris Harvey, Meinhart Maur, Elliot Mason, Coral Brown. **Director:** Basil Dean.

The third film in Columbia's £250,000 British programme—"21 Days"—possesses in its cast three top-liners—Leslie Banks, Laurence Olivier and Vivien Leigh.

The story deals with a theme of exceptionally strong dramatic content: the contrasting lives of two brothers—one a successful barrister, the other a wastrel. The barrister brother, at the opening of the film, anticipates his early appointment to a judgeship. On the night of the announcement, however, his younger brother is involved, through protecting the girl of his choice, in a fatal quarrel. When another man is charged with the murder—and by the weight of the circumstantial evidence produced at the trial is likely to be found guilty—the younger brother decides to confess. How his prosperous barrister brother pleads with him not to do so, in order that his pending judgeship may not be jeopardised and how a satisfactory ending is ultimately achieved, bring this powerful subject to a surprising finale.

PORTSMOUTH ASKS FOR SQUARE DEAL ON TELEVISION

Industry's Right to Seek Government Protection

"TRANSMISSION OF FEATURES MUST BE STOPPED"

THE menace of an uncontrolled development of television was strongly emphasised at the monthly meeting of the Portsmouth branch of the C.E.A. on Wednesday last, when it was urged that steps should be taken to prevent the televising of feature films.

It was also suggested that, if necessary, Government assistance should be invoked to protect the industry. Coun. H. P. E. Mears presided.

The discussion arose out of the report of the General Council delegate (F. B. B. BLAKE), who said the matter was discussed at some length at the General Council meeting.

He had noticed in that morning's papers that the Wembley authorities had given permission to the B.B.C. to televise the Cup Final to individual receivers, but not to places where paying audiences were admitted. The kinemas were to be barred so far as television was concerned, but people with home sets would be allowed to see the Final.

If that kind of thing continued, and the kinemas were going to be barred from televising topical events, it might become a serious proposition for the Industry, because if people could see these events in their own homes they would not want to go to the pictures.

A Growing Menace

The CHAIRMAN said he was on the Television Committee, and he had been warning members of the C.E.A. of the menace of television for the last three years. It was impossible to scotch progress, but they could, at least, use their brains and common-sense and "get in" on this thing.

Television would not get anywhere without films, and he learned that it would cost a quarter of a million pounds a year for one hour's show a day on film.

They could imagine what it would cost if they were going to televise direct. The only economical way to televise current events was to take a film and then televise the film from the studio.

It was ridiculous for them to take up the attitude that they should stop a film being televised, but what they could attempt to do was to limit the televising of films to, say, 15 minutes per day. They could not stop television, but they had to remember that films were their living, and all they were asking for was a square deal.

PAT REED asked whether the ultimate end was a television of feature films, and the CHAIRMAN said it was up to them to stop that, and they could do so in collaboration with the renter.

There was also a question of old films. As they knew, some of their best drawing films in the provinces were the re-issues, and in view of the fact that there was a four million subsidy for television, he thought they had a right as an Industry to ask the Government to see that television was not allowed to kill another Industry, and throw thousands of people out of work.

Limited Transmission

CHARLES CLARKE said that it was recently announced that a London musical production was going to be televised. At the moment it could only be received by the 10,000 or so sets within a 30- or 40-mile radius of Alexandra Palace, but he asked them to imagine what would be the position when television could be distributed in the same manner as radio.

If they allowed these shows to be televised in these circumstances it would mean the end of every provincial theatre in the country. The remedy was in their own hands, and they must stop such a thing ever being able to take place, if they were to preserve the touring system and keep their provincial theatres in existence. The same thing would apply to kinemas.

The CHAIRMAN said he was prepared to prophesy that in four years television would be in as many homes as radio was to-day. It would mean that for a few pounds there would be a kinema in every home and in every licensed house and club throughout the country. That was what the Industry had to face, and they must not sit still until it came upon them as they did upon the introduction of sound.

One of the things he thought they should insist upon was that they should have the control of the transmission of television in their own Industry. A sub-committee was interviewing the B.B.C., and he hoped that they would be able to ascertain what were the intentions and the powers of that body.

There was no doubt that television would come in the theatres, and it might be a godsend if it were handled rightly, but definitely the televising of feature films, however old, must be stopped. The renters as a body were as much concerned as they were, but he did not think the renters would let them down in this connection. There were, however, other people outside the K.R.S. and themselves, and that was why it might be necessary to go to the Government.

C. CLARKE said it seemed to him that a committee should be formed of the representatives of all the bodies affected because they could take strong action if only they all got together.

The CHAIRMAN said the television sub-committee were going fully into the aspects of the matter, and he hoped that a joint committee, as suggested by Mr. Clarke, would be formed as the outcome.

Co-operation

Mr. BLAKE said he thought that in this subject there would be unanimity between the C.E.A. and the K.R.S., and he had faith that the two bodies, working in collaboration, would solve the difficulty. The television of current events which usually took place during the morning or afternoon would not greatly affect the box-office receipts so long as they could prevent the televising of films.

The CHAIRMAN: I am sure if this thing is tackled in time our interests can be safeguarded.

Adults Only

A letter was received from the Town Clerk (F. J. Sparks) stating that the Portsmouth Watch Committee, after witnessing the exhibition of the film "Marriage Forbidden" had decided to allow it for public exhibition in the city on the condition that no persons under the age of 14 years were permitted to view it, whether accompanied by adults or not.

Notification was also received that the film, "Boys' Town," had been passed by the Watch Committee for exhibition to children under the age of 16 years, whether accompanied by adults or not.

Support for Mears as V.-P.

Reference was made to the voting for the vice-presidency of the C.E.A. and several letters were received congratulating Coun. Mears on the fight he had put up and wishing him every success in the second ballot, which had become necessary as a result of the tie.

Capt. John Smithson, of the Portsmouth Branch

MOVE FOR EARLIER SUNDAY SCREENINGS

Deputation to Portsmouth Authorities

THE question of making application to the Watch Committee to allow the Sunday evening programmes to be started earlier was also brought forward at Portsmouth, and Mr. CLARKE suggested that they had a very strong case to put before the committee. Their present opening hour was 5 o'clock and they had to wait until 5.30 before they could start their programmes.

They were not asking to be allowed to open earlier, but only that they should be permitted to start any time after 5.15, so that they could show the complete programme twice during the evening.

Mr. BLAKE said the position now was that with the two-feature programmes they could only show the complete programme once and had to cut out one of the features from the second programme. That meant that the public who came in for the second house had to miss one of the pictures. If they were allowed to start a little earlier instead of keeping the public waiting in the theatre for half an hour they would save a great deal of complaint.

Capt. SMITHSON moved that the chairman and secretary be asked to wait upon the Watch Committee to explain the position and to point out that if the performance could start at 5.15 it would keep the people in the theatre from getting restless.

Mr. CLARKE seconded and this was agreed to.

International Courtesy

The SECRETARY reported that on the occasion of the visit of the French President to this country the escorting destroyers came along to Portsmouth, and the Lord Mayor (Ald. Leonard Blake) approached him to seek the co-operation of the kinemas in arranging for the entertainment of the French sailors who were at the port during that period.

Arrangements were made for parties of from 25 to 30, making up a total of 200, to be admitted to the kinemas on each of the three nights. A further letter had since been received from the Lord Mayor thanking them for the manner in which they had responded to his request.

The CHAIRMAN commented that the kinemas were always ready to give any help they could to the authorities in this way.

Individual Discretion

A request from the Girl Guides' Association that posters and messages from the Royal Family might be thrown on the screens to draw attention to the special week which they were organising from May 8 to May 15 with the object of increasing the interest of the general public in Girl Guiding was left to the individual members to deal with at their own discretion.

Film Transport

Capt. SMITHSON drew attention to the fact that film transport costs were being increased by the number of films which renters were forwarding by rail instead of having them ready at the dump for road transport.

In the course of the discussion the view was expressed that as the exhibitors were paying the road transport charges any additional rail charges incurred through the fact that the films were not ready to be brought down by road should be deducted from the renters' accounts.

Communal Advertising

Tenders were submitted for the printing and distribution of guide cards, advertising the attractions at all the local kinemas. After some discussion these were referred to a special committee to go more fully into the matter and submit their report and recommendations.

Membership Changes

Notification was received of changes in the nominees of various Isle of Wight theatres, as follows:—

Theatre Royal, Ryde—Hugh Macrae, managing director, in the place of A. Hill; Grand Cinema, Newport, and Grand Cinema, Ventnor—P. J. Milsom, general manager, in place of Mr. Hill; Regent Cinema, Freshwater—Mr. Milsom, in place of N. S. Squibb; Queen's Cinema, Sandown—Peter Stent, manager, in place of Mr. Hill.

Watch Committee's Fee for Viewing "A" Films

WHO SHOULD PAY?

PORTSMOUTH again discussed the question as to who should pay the fee of £1 charged by the Watch Committee for viewing "A" films with a view to their exhibition to children, and the SECRETARY (A. Daniels) said he had ascertained from the General Secretary (W. R. Fuller) that the amount could be paid out of the branch fund, if it were so decided.

F. B. B. BLAKE said that all the theatres benefited when the Watch Committee agreed to waive the "A" certificate and to permit a film to be shown for universal exhibition, but at the present time the first-run exhibitors had to pay the fee. They ought to try and keep the children in the kinemas as far as they could because they were the customers of the future and the best way they could encourage them was by getting more "A" pictures converted into "U" pictures. In the circumstances he suggested that the applications should be made by the secretary on behalf of the association and that the fee should be paid by the branch.

The CHAIRMAN said they must not allow frivolous applications, otherwise they would lose their money. He thought that any film applied for should be by the unanimous resolution of the branch.

F. J. SPICKERNELL said he thought that the renters should be asked to take the £1 fee off their film hire, and the CHAIRMAN said he thought that the renters would be glad to collaborate in that suggestion.

Mr. BLAKE suggested that a list of the pictures for which it was proposed application should be made should be placed each month on the agenda.

Mr. CLARKE thought they ought to get the view of the circuits, who had most of the first runs. He was certain that second-run exhibitors would be prepared to pay part of the costs if the circuit made the application and they would know better which films were likely to receive the "U" certificate from the Watch Committee.

Capt. J. SMITHSON proposed that the views of the circuits be ascertained. This was seconded by P. REED and agreed to.

Labour Talks Progress in N. Staffs.

SCHEME FOR RATIFICATION SHORTLY

IT was reported at the meeting of the North Staffs branch that due progress had been made with the N.A.T.K.E., and when the scheme was agreed with the Trade Union officials it would be placed before the members for their ratification. It was resolved that the branch should support the candidature of J. R. Dovener for vice-president.

J. Barrington presided at the meeting, at which apologies for non-attendance were received from Messrs. Hughes, Russ and Plumpton.

In the absence of the delegate the minutes of the March General Council meeting were gone through. The members noted with pleasure that Mr. Plumpton had been re-elected a member of the Interviewing Committee.

A letter from the Sheffield branch enclosing copy of their pension scheme was read, and it was left over for the time being.

Twin Supers Problem

A letter from the secretary of the Birmingham and Midlands branch referring to the circular letter of the branch, dated January 24, relating to two super films in one programme, was read, asking for a definition of what was meant by "played as a second feature," and other information, and it was resolved that the secretary reply, setting out the views of the members and giving the information required.

It was resolved that application should be made for the Stoke-on-Trent area for the two dates allowed under the Sunday Opening Act, to be fixed for October 15 and November 26.

Support for Dovener

Letters were read from the North-Western branch and from the Portsmouth branch relating to the election of the vice-president. All members were urged to use their vote, and it was resolved that this branch support the candidature of J. R. Dovener.

A letter from the Girl Guide Association asking for the showing of slides in connection with the Guide Week—May 8 to 15—was read, and it was resolved that this be left for individual members to make their own decision.

Reference was made to the P.R.S. licences, for which application should be made immediately. Renewal forms can be obtained from the secretary if required.

Kinema Ball Finances

Mr. CHAMBERS presented the report and accounts of the 1939 Kinema Ball. The whole management of this ball by Mr. Chambers was regarded by members as most satisfactory, and their thanks were tendered to him. The carnival surplus was £88 8s. 5d., which is £4 more than the previous year.

A summer outing is to be held on June 18, or any approximate suitable date, for a visit to the studios, if such could be arranged, and the secretary was requested to write to Mr. Fuller thereon, and to place this on the agenda for the next meeting.

MIDDLESBROUGH SITE BAN

Unsuccessful Effort to Reverse Decision

An unsuccessful bid was made at Middlesbrough Council's meeting to have referred back a Town Planning Committee recommendation refusing sanction for the use of land at the corner of Cambridge and Acklam Roads, Middlesbrough, for a kinema. The committee reported having given the matter further consideration, and their decision was on the ground that part of the land was zoned for residential purposes.

Councillor Welch said the council would be wrong to come to any decision when there was an inquiry into the whole town planning scheme proceeding.

Alderman J. W. Brown strongly objected to having the minute sent back to the committee. He said the site was zoned long before the question of a kinema site was raised. The council was asked to confirm only what had been agreed, and any other course would like with counsel for the applicants (Thompson Enterprises, Ltd.).

Town Clerk (Preston Kitchen) said in respect of the land an owner had objected to the zoning. It might be 12 months or more before they received a decision on the present planning inquiry.

The Mayor (Councillor W. Egerton Price) said that if the council attempted to smash up zoning they could not hope for orderly development.

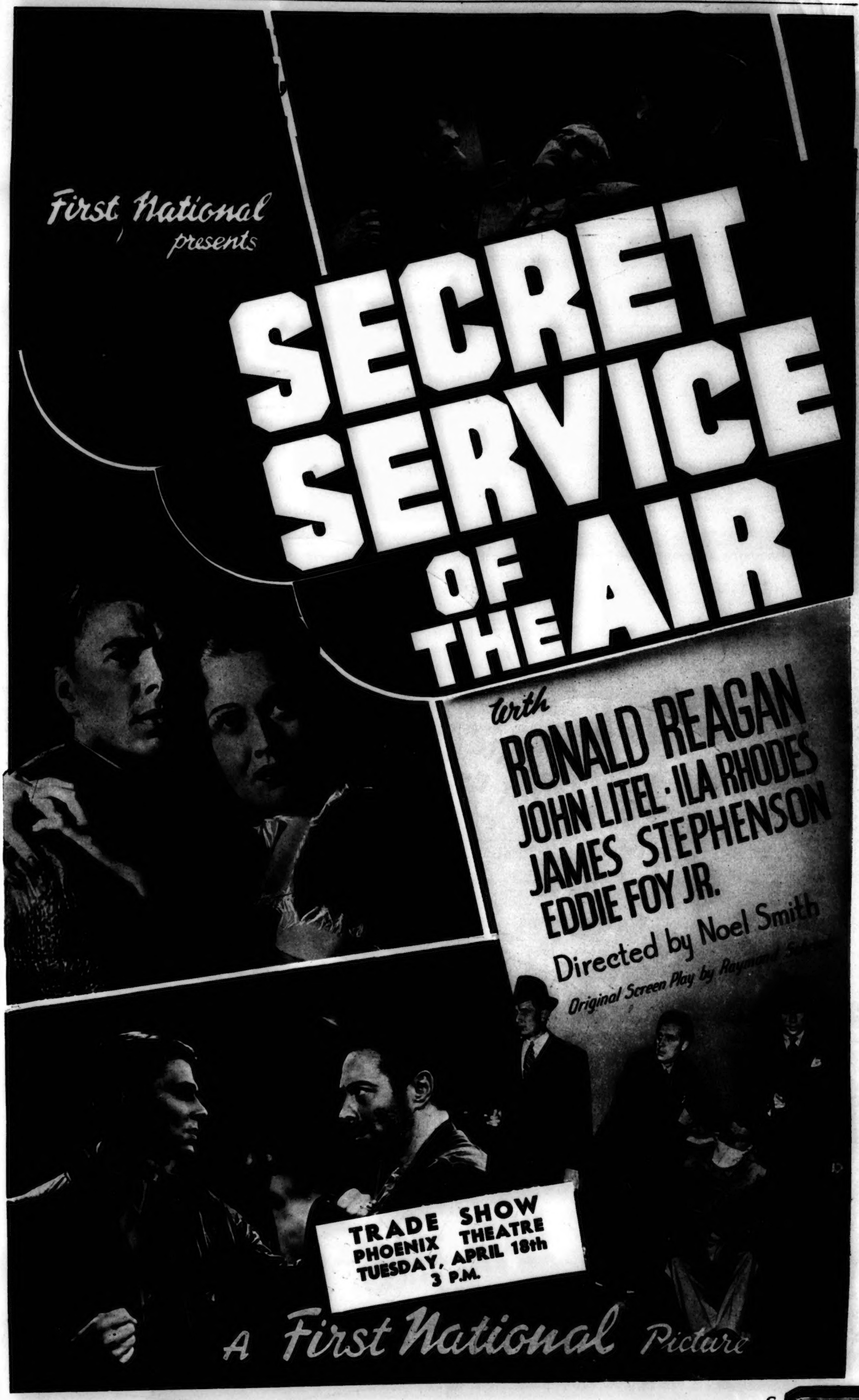
The amendment was defeated, and the minute approved.

BRITISH FILM SHORTAGE

Harry Day's Question on Quota

The President of the Board of Trade is to be asked by Harry Day (Labour, Southwark Central) in the House of Commons on April 18 whether his attention has been called to the difficulty experienced by exhibitors in obtaining sufficient attractive British films to comply with the Quota provisions of the Cinematograph Films Act, 1938.

Mr. Day will also ask Oliver Stanley if he will give particulars of any recommendations made by the Films Council appointed under this Act for the purpose of making any variation of these clauses.


First National presents
SECRET SERVICE OF THE AIR
with
RONALD REAGAN
JOHN LITEL · ILA RHODES
JAMES STEPHENSON
EDDIE FOY JR.
Directed by Noel Smith
Original Screen Play by Raymond
TRADE SHOW
PHOENIX THEATRE
TUESDAY, APRIL 18th
3 P.M.
A First National Picture

"THE HOUND OF THE BASKERVILLES"

Scenes from the film version of Sir Arthur Conan Doyle's great mystery thriller, THE HOUND OF THE BASKERVILLES, which 20th Century-Fox will Trade show to-day (Thursday) at the Century Theatre, Soho Square, at 11 a.m., 3 p.m., 6.30 p.m. and 8.30 p.m. The cast includes Basil Rathbone as Sherlock Holmes, and Nigel Bruce as Doctor Watson, Wendy Barrie, Richard Greene, Lionel Atwill, Beryl Mercer, Ralph Forbes, etc. Sidney Lanfield directed

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PHOENIX THEATRE
TUESDAY, APRIL 18th
3 P.M.
A First National Picture

Yes--You can tell the World--
"Its the HIT OF THE YEAR"

PRISCILLA LANE
JEFFREY LYNN
ROLAND YOUNG
FAY BAINTER
MAY ROBSON
GENEVIEVE TOBIN
IAN HUNTER

Directed by
WILLIAM KEIGHLEY

Screen Play by Casey Robinson
From the Stage Play by Mark Reed

mu
da

First National
presents

"Yes, my darling daughter"

"YES, MY DARLING DAUGHTER"

Priscilla Lane and Jeffrey Lynn head an all-star cast in "YES, MY DARLING DAUGHTER," which First National is Trade showing on Tuesday at 8.30 p.m. at the Phœnix Theatre. This attractive comedy of an unconventional love affair also features Roland Young, Genevieve Tobin, Ian Hunter, May Robson and Fay Bainter. It is adapted from the successful play by Mark Read

BASIL RATHBONE AS "SHERLOCK HOLMES" • **NIGEL BRUCE** AS "DR. WATSON"

The adventures of Sherlock Holmes on Dartmoor!

SIR ARTHUR CONAN DOYLE'S

with

BASIL RATHBONE · **WENDY BARRIE** · **RICHARD GREENE**

NIGEL BRUCE · **LIONEL ATWILL**

JOHN CARRADINE
BARLOWE BORLAND
BERYL MERCER
MORTON LOWRY
RALPH FORBES

Directed by Sidney Lanfield
Associate Producer Gene Markey
Screen Play by Ernest Pascal

Darryl F. Zanuck
In Charge of Production

20th CENTURY FOX

LONDON TRADE SHOWS:
CENTURY THEATRE, Soho Square • THURSDAY • APRIL 13th
11 A.M. • 3 P.M. • 6.30 P.M. • 8.30 P.M.

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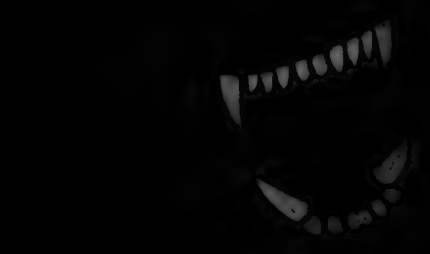

with

BASIL RATHBONE · WENDY BARRIE · RICHARD GREENE

NIGEL BRUCE · LIONEL ATWILL

JOHN CARRADINE

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F—15-18

Columbia PRESENTS

VIVIE
LESLI
LAURE

FR
HA

TRADE SHOW

PHOENIX THEATRE

APRIL 19 • 8·30 P.M.

VIVIEN LEIGH
LESLIE BANKS
LAURENCE OLIVIER

I A X

Based on the story by John Galsworthy

FRANCIS SULLIVAN
HAY PETRIE · ESME PERCY
ROBERT NEWTON

Directed by BASIL DEAN

HOW
HEATRE
8·30 P.M.

"IDIOT'S DELIGHT"

The extremely topical subject of IDIOT'S DELIGHT, current M-G-M attraction now in its second week at the Empire, Leicester Square, has obviously great appeal to patrons. Norma Shearer and Clark Gable are co-starred with prominent supporting roles acted by Edward Arnold, Charles Coburn and Joseph Schildkraut

BAIRD ISSUE £400,000 LOAN STOCK

CONVERSION RIGHTS FOR SHAREHOLDERS

By Our City Editor

BAIRD Television, Ltd., now offer to shareholders £400,000 5 per cent. loan stock of the company at par.

The loan stock will be secured by a first floating charge on the company's assets, and the company will be precluded from creating any charges ranking in priority to or pari passu with the loan stock except (*a*) for securing loans or overdraft in the ordinary course of business from bankers and others not exceeding £35,000 at any one time, and (*b*) for securing all or part of the purchase money payable for any freehold or leasehold property hereafter to be acquired.

Interest on the loan stock at 5 per cent. per annum will be cumulative, and payable on April 1 and October 1 in each year.

Conversion Rights

Each holder will be entitled at any time, by giving not less than 28 days' notice in writing, expiring on March 31, June 30, September 30, or December 31, any year not later than March 31, 1944, to convert his holding of loan stock into an equal nominal amount of fully paid 25 per cent. non-cumulative participating preference shares of 2s. 6d. each.

The company will undertake that any loan stock outstanding on June 30, 1944, will be redeemed on that date at a premium of £5 per £100.

As stated in the circular to shareholders dated March 9, 1939, certain creditors and shareholders have already informed the Board of their intention to apply for a total of £250,000 loan stock. Applications from such creditors will, however, only be considered in the event of shareholders not applying for the whole of the loan stock now offered. Allotment will not be proceeded with unless at least £325,000 loan stock is subscribed.

DROP IN ISLE OF MAN PROFITS

But Strand Cinema Still Pays 10%

Some interesting comparisons with regard to the industry from the exhibitor's point of view were made by T. F. P. Kearsley (managing director) at the annual meeting of the Strand Cinema Theatre Co., Ltd., at Douglas.

When the company was formed in 1920, he said, they had not the keen competition which had to be faced to-day, and the cost of film hire was much less. Their profits from their kinemas had decreased for some years, but as a result of their conservative policy in the past, when considerable reserves were built up, they were still able to maintain their dividend of 10 per cent. on the ordinary share capital, and to maintain their position.

They had also been helped by the fact that properties which they owned adjoining their kinemas had resulted in increased returns, which had added to their revenue.

The report and accounts were adopted and a dividend of 10 per cent. on the ordinary shares declared, this being the same as last year. T. Mawdsley was re-elected a director and the managers and staff were thanked for their services, T. W. Cubbin (secretary) replying.

W. H. Walker and Co., of Douglas, were re-elected auditors.

New Companies Registered

NEW PRIVATE COMPANIES

Clifton Cinema (Ambleside), Ltd.—Registered April 1. Capital, £7,000 in 6,000 6 per cent. cumulative preference and 1,000 ordinary shares of £1 each. Objects: To acquire from James B. Share a piece of land in High Street, Ambleside, Staffs, and to erect thereon a Kinematograph theatre to be known as the Clifton Cinema. Permanent directors are: Sidney W. Cliff, 5, Union Street, Birmingham; Percy R. H. Satchwell, 6, New Street, Birmingham; Ernest S. Roberts, Lombard House, Great Charles Street, Birmingham; James B. Share, Merridale Works, Merridale Street, Wolverhampton. Qualification: One ordinary share. Remuneration: £1 each per annum (free of income tax). Solicitors: Robinson, Cliff and Co., 5, Union Street, Birmingham. Registered office: Prudential Buildings, St Philip's Place, Colmore Row, Birmingham.

Forum (Newbury), Ltd.—Registered April 4. Capital, £1,000 in £1 shares (500 6 per cent. cumulative preference and 500 ordinary). Kinema proprietors, etc. Solicitors: Wallace, Robinson and Morgan, 72, Newhall Street, Birmingham. Registered office: 82, Cornwall Street, Birmingham.

Tavistock Cinema Co., Ltd.—Registered April 4. Capital, £1,000 in 1,000 shares of £1 each. Kinema proprietors, etc. Charles J. Barrow is a permanent director. Secretary: Herbert James. Solicitors: Norman Hart and Mitchell, 21, Panton Street, S.W.1. Registered office: The Picture Theatre, West Street, Tavistock, Devon.

Star Cinemas (Gainsborough), Ltd.—Registered April 1. Capital, £12,000 in 12,000 shares of £1 each. Kinema proprietors, etc. Permanent directors are: Reginald L. Kemp, "Broadeves," Derby Road, Nottingham; John J. Slater, "Oakdene," Derby Road, Nottingham; Ernest M. Metcalf, Wentbayne," Bawtry Road, Doncaster; and Fredk A. Price, General Buildings, Bridlesmith Gate, Nottingham. Qualification of permanent directors: £2,000 shares. Secretary: C. L. Gough, of General Buildings, Bridlesmith Gate, Nottingham.

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

Beaumont Film Productions, Ltd., 38, Haymarket, S.W.1. S. B. Smith, of 4 and 6, Throgmorton Avenue, E.C., ceased to act as Receiver on March 24, 1939.

SATISFACTIONS

Pinewood Studios, Ltd., Iver Heath, Bucks. A memorandum of satisfaction in full on March 17, 1939, of a mortgage debenture dated August 27, 1936, and registered September 5, 1936, has been filed by Pinewood Studios, Ltd. According to the register of mortgages, the debenture registered September 5, 1936, originally secured £300,000.

Mary Morris, one of Alexander Korda's discoveries, met the Mayor of Burnley when she visited the Odeon, Burnley, in connection with the screening of PRISON WITHOUT BARS (U.A) in which she appears

ROXY, BARROW, WINS ASSESSMENT APPEAL

Figure Should Not Be on Takings

says COUNSEL

THE appeal against the assessment of the Roxy, Barrow-in-Furness, by James Brennan, was allowed on April 3 by the Rating Appeals Committee of the Lancaster Quarter Sessions.

G. J. Lynsky, K.C., for the appellant, said the point at issue was whether the Assessment Committee and the Valuation Officer had adopted a wrong procedure by basing the valuation of the kinema entirely upon the takings.

Cost of Competition

The Roxy possessed seating accommodation for 954, and when all the seats were filled the total takings for one performance were £28 19s. Owing to competition, Mr. Brennan's expenditure on film hire instead of being the normal 39 to 42 per cent. as compared with takings, less tax, his percentage on film hire was 53.7 per cent.

In November, 1937, it was disclosed to the Assessment Committee that the takings for the period for which the Roxy had been open averaged about £300 per week, and the Assessment Committee fixed the assessment at £600 gross and £497 net. In July, 1938, the assessment of the Roxy was increased from £600 to £825, as was also the assessment of the Regal, which had practically the same seating capacity with a full house value of £28 10s. The comparative average price for the seats was 7.28d. each for the Roxy and 7.08d. for the Regal.

Other Increases Withdrawn

Mr. Lynsky said that following negotiations between the rating authority and the occupiers of certain kinemas in the town, the increased assessments were withdrawn, including that of the Regal, but the assessment of £825 for the Roxy was allowed to remain.

The appellant contended that the committee could not base their valuation on takings, because the expenses for film hire were so high and other expenses could not be allocated in the normal way. He suggested that the respondents were not justified in making an assessment on the Roxy of more than £600 gross.

Joseph F. Dobson, an accountant, for Mr. Brennan, said from the accounts the net profits from the business at the Roxy were only 9.4 per cent., apart from any deduction for rent.

Replying to Hartley Shawcross, K.C., for the respondents, witness agreed that Mr. Brennan could not take advantage of the block booking of films by large concerns. There might have been odd weeks during the first year when 100 per cent. of the takings was spent on film hire.

Heavy Film Hire

Donald Graham Motion, a member of a London firm dealing with the rating and valuation of theatres, said Mr. Brennan was paying film hire at 53 per cent., which was altogether exceptional. His takings were more than a normal case and a great deal of the excess expenditure was being paid away in film hire.

Hartley Shawcross said in his submission this was an obvious case of a tenant spending more than one would expect a hypothetical tenant to spend. Basing the takings as low as £11,000 per year—though they were told the actual takings were £16,000—and calculating the expenditure at 80 per cent. of the takings, that left a sufficient amount to give the tenant his 10 per cent. and pay rent and rates on the assessment of £700. An independent valuer put a figure of £825 before the Assessment Committee, but the occupant said that was too high and the committee reduced it by £125. Even then the appellant said it was too high.

Herbert P. Hobbs, a valuer, of Manchester, said he formed the view that the Roxy could be expected to take normally about £12,500. Given that figure he would put rent or gross value at 6 per cent. of the takings, viz., £750.

After a short retirement, the chairman announced: "We are unanimously of the opinion that this appeal ought to be allowed with costs, and we fix the gross rateable value at £600."

"Blacklisted" Exhibitor's £2,662 Losses

RECEIVERS EXAMINATION AT ABERYSTWYTH

The public examination of Roland Edward Gardiner, the Forum Cinema, Bath Street, Aberystwyth, Cardiganshire, kinema manager, was held at Aberystwyth, recently.

The statement of affairs disclosed gross liabilities of £2,662 5s. 10d., all expected to rank for dividend, whilst the assets were estimated to realise £23. There was a deficiency of £2,639 5s. 10d. It was reported that in December, 1934, debtor rented premises known as the Baths, which included the kinema, and he paid £2,000 for the goodwill of the kinema, public baths and cafe, and £100 for fittings. The public baths and café had been closed, and subsequently debtor, as third party under his lease, was required to effect certain repairs, and judgment for a total of £515 17s. was awarded against him, of which £278 14s. 2d. was still outstanding.

In April, 1935, a limited company with a nominal share capital of £500 was formed for the purpose of acquiring the kinema, but the company did not take over the lease, neither did it make any payment to debtor for the kinema, and it appeared that in December, 1938, the company assigned the kinema to debtor's solicitor. The lease granted to debtor expired in December, 1937, and in the following June proceedings were commenced on his behalf for a declaration that he was entitled to a new lease. That action had not yet been heard.

In reply to the Official Receiver, debtor said he was now engaged as booking adviser to the kinema. He had had no previous experience of the business when he took over.

He added that he became unable to order films as he was blacklisted by renters for the reason that there were certain discrepancies in his returns.

He attributed his failure to the judgment obtained against him as a third party in respect of breaches of covenant regarding the lease.

The Official Receiver adjourned the examination for further investigations to be made.

DEVONPORT EXHIBITOR'S FAILURE

Excessive Overheads Blamed

The public examination of Sidney Harold Victor Osborne, Tivoli Theatre, 8, Fore Street, Devonport, kinema proprietor, was held at the Western Law Courts, Guildhall, Plymouth, recently.

The statement of affairs filed showed liabilities of £452 4s. 2d., and a deficiency of £348 16s. 8d. Debtor said that originally he was engaged as secretary for the proprietors of three kinemas at Penzance. In May, 1937, he and another took over a kinema at St. Just, and later they acquired another kinema at St. Agnes, which they only ran for ten weeks. Since October, 1937, debtor had continued the St. Just kinema alone, and in June last year he arranged to take over the Tivoli at Devonport. He paid £55 for the ingoing and the rent was £6 a week, exclusive. He agreed that he had to compete with larger kinemas for films. He had arranged to dispose of the St. Just kinema for £225, of which he had received £125, and the purchaser was repudiating further liability on the grounds that the turnover had been misrepresented and the premises were in bad condition.

Debtor attributed his present position to excessive overhead expenditure.

1,300-SEATER FOR WORTHING

Worthing Town Council Housing and Town Planning Committee have approved the submission, by the Manor Park Construction Company, of a scheme for the building of a 1,300-seater in East Broadwater Street.

Goldsmith and Pennells, of Worthing, architects, are preparing plans.

It will be remembered that a project for a kinema at Broadwater was mooted several months back, but eventually fell through. The opposition then will not, apparently, be in evidence as regards this new venture.

SHARE MARKET

Kinema Debentures Sold

HEAVY FALLS

Broken by the Easter holiday, business in the kinema share market was already reduced to a minimum when the Albanian crisis developed. Prices for the most part were unchanged to lower.

The debentures were rather heavily sold, and big falls took place in General Theatre 6½ per cent. first mortgage debenture, which were only £74 compared with £78 a week earlier, Odeon 5 per cent. debentures, which were £2½ lower at £81, and Gaumont-British 4½ per cent. debentures, which were £1 down at £77. Associated British Picture Corporation 5 per cent. debentures were 10s. easier at £94½.

African Theatres at 32s. 6d. ex dividend were, if anything, a trifle better, but A.B.P.C. 5s. ordinary fell from 11s. to 10s. 9d., the preference from 18s. 6d. to 18s. and A.P.P.H. ordinary from 14s. to 13s. 9d.

Gaumont-British equities were flat at 2s. 9d. for the 10s. ordinary, and 1s. 3d. for the 5s. "A" ordinary, falls of 3d. and ¾d. respectively.

Rivoli Cinemas Report £5,510 Profit

Net profit of Rivoli Cinemas for 1938 amounted to £5,510, as compared with £5,628 in the previous year. The dividend is to be 3½ per cent., the same as for the previous year.

General reserve is to receive £815, against nil, while the taxation reserve is £700. The accounts also show that a sum of £1,500 has been placed to debenture sinking fund payment less recoupment of debenture purchased and cancelled during 1938 amounting to £780.

The meeting will be at Capel House, New Broad Street, on April 18, at 11 a.m.

Manchester Plans Rejected

Manchester Corporation has rejected plans for a proposed kinema in Bank Road, Crumpsall, on the following grounds:—

The site of the proposal situate in an area zoned primarily for residential purposes and is not considered suitable or convenient for the purpose proposed: the general object to the planning scheme in securing amenity and convenience would not be achieved by permitting the proposed development.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
African Theatres Ord.	33 6	32 6XD.	
Assoc. Brit. Pic. Corp. 5 Ord.	11	10 9	- 1
" 6% Pref.	18 6	18 -	- 6
" 5% Debs.	£95	£94½	10
A.P.P.H. Ord.	14	13 9	- 3
Assoc. Talk. Pic. Ord. 5	3	3	
Baird Tele. 20% Pref. Ord. 2 6	9	9	
" Defd. Ord. 2 6	1	1	
Brit. & Dom. Films £1	1	1	
Brit. Lion Pref. Ord.	3 3	3 3	
Capital & Prov. News. 5	3 3	3 3	
Gaiety Pic. Ord. 10 -	2 3	2 3	
Gaumont-British Ord. 10	3 -	2 9	- 3
" "A" Ord.	1 3½	1 3	- ½
" 5½% 1st Pref.	9 7½	9 6	- 1½
" 4½% Debs.	£78	£77	£1
" 4½% Deb.	£78	£77	£1
General The. Pref.	7 3	7 3	
" 6½% 1st Mort. Deb.	£78	£74	£4
Kinemas	5 -	5 -	
London Pavilion £1 Ord.	10 6	10 6	
" 6% £1 Pref.	16 6	16 6	
London & District	- 4½	- 4½	
Mde. Tussaud New 1 - Def.	1 6	1 4½	- 1½
" £1 Prefd. Ord.	15 9	15 9	
Moss Empires £1 Ord.	20 -	20 -	
" £1 Cum. Pref.	15 9	15 9	
Odeon 5/- Ord.	5 3	5 3	
" 5% Debs.	£83½	£81	£2½
P.C.T. Ord. 10 -	23 3	23 3	
" 7½% Ptg. Pref. Ord.	19 3	19 3XD.	
" Cum. "A" Pref. £1	22	22	
" Cum. "B" Pref. £1	21 6	21 6	
" Const. 7% Pref.	20 9	20 9	
Scophony 5/- Ord.	4 4½	4 4½	
Sound City (Films) 5/- Ord.	- 9	- 9	
" 6% Pref.	3 9	3 9	
Stoll Th. Corp.	2 -	2 -	
Twentieth Cent. 5/- Ord.	- 4½	- 4½	
" 6% Pref.	1 -	1 -	
Union Cinemas Ord.	- 7½	- 7½	
" 1st Pref.	3 -	3 -	
" 2nd Pref.	1 3	1 3	
Union Cine. Sub. Props. 6% Pref.	12 6	12 6	
" 4/- Ord.	3 3	3 3	

£1 shares unless otherwise stated.

WEEK-END CONFERENCE ON THE KINEMA

Film Library's Function

Various film topics were discussed during the "Week-End on the Kinema," held at Bowdon, near Manchester, from Thursday till Monday (April 6 to 10).

E. H. Lindgren, of the National Film Library, gave a talk on the work of the library and traced the principal stages in the development of the film from brief episodes as "A Train Entering a Station," which was first shown to the public in 1896, to the post-war million-dollar feature.

Friday evening's talk on "The Film as a Social Force," by John Maddison, of Stretford Grammar School, dealt mainly with documentary films.

On Saturday, Cyril Ray, formerly manager of the Tatler News Theatre, Manchester, gave a talk on "The Film Industry and the Censorship." Sunday evening was occupied by a discussion on "The Film as an Art Form."

The school closed on Monday with a general discussion on points arising out of previous talk and a display of amateur films with comments by C. D. Bingham.

NEW UPHOLLAND KINEMA

It was reported at the Upholland Urban District Council that the Housing Committee has considered a plan of a proposed kinema to be erected by T. Dickinson and Sons, in the Dingle, Grove Road, Upholland.

New Films at a Glance

*Black Eyes (Associated British)—British.	70 min. (A)	Mary Maguire, Otto Kruger, Walter Rilla.	Paternal drama with a Russian background. Story interesting, acting smooth and feminine appeal strong. Russian atmosphere effective.	Very good popular booking. Nothing to harm youngsters.
Buck Rogers (Gen. F.D.-Universal)—American.	(U) 12 eps.	Larry Crabbe, Constance Moore, Jackie Moran.	Spectacular chapter play fashioned in the "Things to Come" tradition. Story exciting, and big aerial thrills ingeniously put over.	Cast-iron booking for chapter play devotees and youngsters.
*Lambeth Walk, The (M-G-M)—British.	84 min. (U)	Lupino Lane, Sally Gray, Seymour Hicks.	Farcical comedy with music, adapted from the persistent Victoria Palace stage success, "Me and My Girl." Treatment laboured and gags time-honoured, but teamwork good and theme song irresistible.	Great title booking for the masses, industrial element and youngsters.

* A British Picture.

REVIEWS FOR SHOWMEN

Black Eyes

Associated British. British (A). Directed by Herbert Brenon. Featuring Mary Maguire, Otto Kruger and Walter Rilla. 6,362 feet. Release not fixed.

PATERNAL drama with a Russian background, telling of a head waiter who allows his interpretation of paternal love to be dictated by avarice, with near tragic results. There is a slight moral to the tale, but it is a little too mechanical in design and tranquil in disposition to hit the emotional highspots. Its even tenour has, however, the confident establishment of feminine appeal. The acting is consistently good, and the stagecraft, which results in colourful atmosphere, is artistic. Very good popular booking.

Story.—Petrov, a head waiter, keeps his profession a secret from his motherless daughter, Tania; she believes her father to be a financier at least. In his desire to provide Tania with the luxuries of life, Petrov eavesdrops for stock-market tips and panders to the sexual appetites of his wealthy clients.

Ambition finally drives him to buy the restaurant in which he is employed, and the balance of the purchase money is promised by Roudine, a young banker for whom Petrov had managed many "affairs." Meanwhile, Tania tires of a sheltered life and, unknown to her father, is attracted to Roudine. She unwittingly ruins Petrov's deal. Roudine, unaware that Tania is Petrov's daughter, takes her to the very restaurant where her father is head waiter. There is a scene, but it is conducted with dignity and leads to better understanding between father and daughter.

Acting.—Otto Kruger acts with sensitiveness and feeling as Petrov, Walter Rilla is subtly sinister as Roudine, and Mary Maguire has good looks and no difficulty in eliciting sympathy as Tania. The only fly in the ointment is John Wood as Karlo, Tania's childhood sweetheart. He unfortunately lives up to his name.

Production.—The working up to the big scene, represented by Petrov's discovery of Tania in the private suite with philanderer Roudine, is smooth and pays touching tribute to the responsibilities of parenthood, but the spectacular frustration of poetic justice fails somehow to live up to dramatic promise. To avoid the stressing of unpleasant sexy implications considerable punch and emotional appeal is sacrificed.

Concessions to propriety have, however, compensations. The film has gentle poignancy, charm, and a way with women. Picturesque pseudo-Russian atmosphere, complete with music and song, dresses the story.

Points of Appeal.—Interesting and at times dramatic story, good acting by box-office cast, pronounced feminine appeal, and provocative title.

The Lambeth Walk

M-G-M. British (U). Directed by Albert de Courville. Featuring Lupino Lane, Sally Gray and Seymour Hicks. 7,531 feet. Released October 2, 1939.

FARCICAL comedy with music, adapted from the persistent Victoria Palace stage success, "Me and My Girl." The film, to say the least, lacks the spontaneity of the original and can claim few gags that are other than well worn. But there is such a tremendous lot in its title and signature tune that its conspicuous selling angles make it an obvious and cast-iron box-office proposition, and a quota one at that, for industrial and family halls.

Story.—Bill, a cockney bookmaker's runner, operating in Lambeth, inherits a peerage. Before he can take over his ancestral home he has to satisfy his aunt, the Duchess, that he is worthy of the responsibility. If he fails to pass the test all he gets is an annuity.

The Duchess is a tough nut to crack and before long Bill wishes himself back in Lambeth with his beloved donah, Sally. Sir John, an executor, is, however, sympathetic and he secretly takes Sally under his wing. Sally is swiftly converted into a lady, and the metamorphosis leads to a climax in keeping with time-honoured musical comedy tradition.

Acting.—Lupino Lane is, of course, thoroughly at home in the part of Bill, and Sally Gray is a winning Sally. Norah Howard also scores as the Duchess, Seymour Hicks is in good form as Sir John, and Mark Lester very nearly steals all the honours as an inarticulate knight. Other popular favourites in the cast are Enid Stamp Taylor, Wallace Lupino and Charles Heslop.

Production.—The fault with the picture is not in the team-work nor in the technical presentation; it is that most of the gags, all of which get their laughs the easy way by allowing the cockney to score off the aristocracy, are not only hackneyed but overplayed. The film would have been twice as funny had it been half as long.

The irresistible "Lambeth Walk" number is, however, shrewdly plugged, and showmanlike orchestration is the main key to mass and industrial success. The evergreen tune has a nostalgic quality that transcends directorial and script shortcomings. Box-office infallibility is consolidated by star values. It hardly deserves success, but paradoxically enough commands it.

Points of Appeal.—Title, cast and signature tune.

SHORTS OF THE WEEK REVIEWED

ANGLO-AMERICAN

INVISIBLE POWER. British (U). 1,617 feet. Release not fixed.—Interest short, showing how the natural water resources of Switzerland are harnessed to provide electrical power for the country's many industries. The photography is very good, so is the pictorial appeal, and the commentary is smooth and instructive. Very good fill-up.

ANY TOWN. British (U). 1,653 feet. Release not fixed.—The importance of transport to everyday life and industry, is the theme of this short, and it is treated with crisp and commendable comprehensiveness. Good featurette, particularly for the better-class halls.

SAHARA BOUND. British (U). 1,491 feet. Release not fixed.—Travel short, taking for its jumping-off ground a Moroccan village. The itinerary and detail are familiar, but intelligent treatment masters the conventional. Safe average fill-up.

GEN. F.D.

BUCK ROGERS. American (U). Twelve episodes. Directed by Ford Beebe and Saul Goodkind.—Featuring Larry Crabbe, Constance Moore and Jackie Moran. This serial is fashioned in the "Things to Come" tradition. Our hero, Buck Rogers, and his small friend, Buddy Wade, are in a dirigible that crashes in inaccessible territory, and are knocked out, but are kept in a state of suspended animation by a new chemical.

Five hundred years later they are discovered and revived by a group of scientists. The world is dominated by Killer Kane, a super gangster, and the only hope of making the universe safe for democracy is to unite with the Saturnians. It is Buck's task to secure the co-operation of the inhabitants of Saturn.

Killer Kane and his men are equally determined that he shall not, and the ding-dong struggle, fought out with pseudo scientific paraphernalia, provides the thrills. These are presented with ingenuity, and indicate great serial fare for chapter play devotees. Juvenile appeal is, of course, obvious.

The titles of the episodes shown are "To-morrow's World," 1,893 feet; "Tragedy on Saturn," 1,910 feet; and "The Enemy's Stronghold," 1,871 feet.

†*CZECHO-SLOVAKIA AND HUNGARY. (Voice of Europe Series.) British (U). 1,665 feet. Release not fixed.*—Pictorial survey of Europe, photographed in colour, pointing out the places which, if and when any further crises occur, may become front-page news. It is both topical and instructive. Very good featurette.

†*ALSACE LORRAINE. (Voice of Europe Series.) British (U). 1,686 feet. Release not fixed.*—This interest short covers different territory to the first of the series, but otherwise the same description applies. Very good featurette.

M-G-M

MONEY TO BURN. American (A). Two reels. Release not fixed.—Cameo crime melodrama, a thrilling addition to the popular "Crime Does Not Pay" series, unmasking the loan shark and his gangster confederates. The play has a moral as well as punch. Outstanding featurette.

THE GREAT HEART. American (A). 967 feet. Release not fixed.—Cameo biography dedicated to Father Damien, a Belgian priest who, in the middle of last century, took over the leper Island of Molokai and converted it from a hotbed of vice and disease into a paradise for the stricken. The conversion cost him his life, and his supreme sacrifice applies the poignant touch to a vivid real life story. Compilation, photography and commentary are excellent. Outstanding featurette.

†*SINGAPORE AND JOHORE. American (U). 771 feet. Release not fixed.*—Fitzpatrick Travelogue photographed in Technicolor, covering the well-known Eastern industrial and commercial centre and an important native province. The itinerary has continuity, editorial compactness, smooth, informative commentary and first-class camera work. Very good general fill-up.

YOUTH AT THE HELM. British (U). 1,241 feet. Release not fixed.—Interesting and entertaining propaganda for the British Navy League, illustrating the exacting training of potential young sailors at Shotley. A brief opening address by Earl Beatty, son of the famous Admiral, and commentary by Commander T. Woodrooffe, give the film an authentic touch. Topical fill-up for all classes.

FOOTBALL ROMEO. American (U). 935 feet. Release not fixed.—Our Gang juvenile comedy with a football background depicting Alfalfa's conversion from a lovelorn hermit to a smashing hero of the "gridiron." Gags bright and presentation ambitious. Sound comedy fill-up, particularly for family audiences.

ALFALFA'S AUNT. American (U). 959 feet. Release not fixed.—Amusing Our Gang comedy turning on a small boy's misinterpretation of an author aunt's pursuit of colour for a crime story. Spooky theme is responsible for minor thrills and honest laughter. Juvenile team-work particularly good. Useful short proposition for the family and youngsters.

JITTERBUG FOLLIES. American (U). 785 feet. Release not fixed.—"Crewloose Cartoon" making feeble sport of amateur night misadventures. For uncritical audiences only.

† In colour.

NAMES—*in*—*the*—NEWS

J. C. Groom, who is in charge of Grand National's private theatre in Wallace House, Wardour Street, W., has a long and noteworthy record in kinema management. He started at the Marble Arch Pavilion during the War and subsequently opened the Shepherd's Bush Pavilion, which was an early landmark in the advance of the super theatre to the suburbs.

Friends of **R. C. Crooks**, manager of the Finsbury Park Rink for the past two years, will be sorry to learn that he was admitted to Wellhouse Hospital, Barnet, early last month suffering from ulcerated appendicitis. He was operated upon and is reported to be making good progress but will be away from duty for some time to come.

Hull C.E.A.'s New Chairman

Ald. R. W. Wheeldon, the new chairman of the Hull C.E.A., has been connected with the kinema industry since 1911. He is managing director of the Eureka Picture Hall, Ltd., Hull, and of the Sherburn Picture Hall, Ltd., and has controlling interests in the Sherburn and Ritz Cinemas, Hull, and the Marble Arch Picture Palace, Beverley. A J.P., he was Lord Mayor of Hull in 1932 and Sheriff of the city in 1931. He was previously chairman of the Hull C.E.A. from 1923 to 1933, and was vice-chairman for many years.

H. F. Wren, delegate of the Bristol C.E.A., and late vice-chairman, is standing for re-election to the Mangotsfield Council, on which at present he represents the Downend Ward. Mr. Wren, who is a member of the Gloucestershire County Council, is proprietor of the Regal, Staple Hill, Bristol.

GRAND NATIONAL'S THEATRE MANAGER: R. C. CROOKS IN HOSPITAL: BRISTOL C.E.A. DELEGATE'S CIVIC ACTIVITIES: FROM ONE RESORT TO ANOTHER: H. W. HURST'S LONG RECORD WITH LEICESTER KINEMAS

Ronald Green, who has been appointed by the proprietress, Mrs. T. Hoyle, to succeed Jack Fitchett as manager of the Palace Theatre, Plymouth, had a long association with the stage before he took over the management of the Cinedrome Picture House—another of Mrs. Hoyle's enterprises—in 1932.

Mr. Green will continue to supervise the Cinedrome and do the booking of the films, but Mrs. Hoyle has appointed Thomas Franklin, who has been chief operator for many years, as the house manager.

Dennis Abell, who has been manager of the Odeon, West Street, Brighton, since it was opened, is shortly leaving his native town to take up managership of the Odeon, Bournemouth. He begins his new duties on April 17.

R. E. Dockerty at Derby

R. E. Dockerty, who takes over the management of the Forum, Derby (formerly the Cosy), along with the supervision of the Kinema, Sherwood, Notts, both now owned by the B. H. Franks circuit, is only 24 years of age. For the past five years he has been associated with the Empire Cinema, Eccles, Lancs, and also had managerial experiences at the Empire, Sutton, St. Helens, and the New Royal, Bolton.

H. W. Hurst, who has been connected with Leicester kinemas for over 17 years, has resigned his post at the Princes Cinema, Leicester, to take over a similar position at the Arcadia Cinema, Leicester. Before joining the kinema industry, Mr. Hurst was connected with the stage for many years.

Watford Appointment

D. Fergusen, for many years a personality in the entertainment business, has been appointed manager of the Regal, Watford. He has spent three years with A.B.C., travelling extensively over the circuit. Prior to that he had been responsible for devising and staging cabaret shows for Mecca Cafés, Ltd., and later was manager of the Prince of Wales Theatre, London.

The Regal, Watford, is to undergo modernisation shortly.

L. Obert, from the Nuneaton Hippodrome, has taken over the managership at the Leicester Princes.

O. L. Lister, manager of the Regent, Downham Market, since 1933, has been appointed manager of the Alexandra Theatre, Newton Abbot. Before his departure from Downham Market he was presented by the staff with an electric table-lamp and clock.

Mr. Lister has held managerial posts at Fakenham, Rhymney, and Dowlais.

In place of **Mr. Smithers**, who has been manager of the Rotherhithe Hippodrome since the end of 1937, and has now taken up a position elsewhere on the A.B.C. circuit, **W. Hender** has been appointed to the South London hall. Mr. Hender has previously been assistant and relief manager at the Hackney Regal, Stoke Newington Savoy, and elsewhere

Albert Stell, for the past two years assistant manager of the New Victoria, Bradford, has been appointed manager of the Mechanics' Hall, Nottingham. Mr. Stell has been connected with Gaumont-British for the past ten years, and was for some time manager of the Empire, Bradford.

Wedding Bells

Congratulations to **J. Clement Arscott**, manager of the Leytonstone Rialto, who was married at Lewisham last Saturday week to Miss Joan Manley, of Sutton, Surrey. Mr. Arscott, who has been with Sidney Bernstein for about 4½ years as manager of their halls at Willesden, Enfield and Leytonstone, received a present of a cocktail set from the staff of the Rialto.

A canteen of cutlery was presented by the staff to **Gilbert Stockton**, manager of the Savoy, Hull, to mark his marriage on April 5 to Miss Blanche Platt.

A UNIVERSAL PICTURE

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PROVINCIAL TRADE SHOWS

BIRMINGHAM	West End	Thurs., April 20	10.45 a.m.	LIVERPOOL	Futurist	Tues., April 25	10.45 a.m.
MANCHESTER	Gaumont Palace	Thurs., April 20	10.45 a.m.	CARDIFF	Odeon	Wed., April 26	10.45 a.m.
NEWCASTLE	Queens	Fri., April 21	10.45 a.m.	NOTTINGHAM	Ritz	Wed., April 26	10.45 a.m.
GLASGOW	Playhouse	Fri., April 21	10.45 a.m.	LEEDS	Scala	Thurs., April 27	10.45 a.m.
				SHEFFIELD	Regent	Fri., April 28	10.45 a.m.

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Out of this apparently hopeless situation a surprising solution is evolved, the climax being in the nature of a sensation. Leslie Banks is in his element as the elder brother; Larry, the ne'er-do-well, is excellently portrayed by Laurence Olivier; Vivien Leigh plays the part of Wanda, the girl who effects Larry's ultimate reformation.

A brilliant cast supports the principals, including Hay Petrie, Francis Sullivan, Robert Newton, Esme Percy, Victor Rietti, Morris Harvey, Meinhart Maur, Ellis Mason, David Horne, Lawrence Hanray, Arthur Seaton, Wally Lupino, Muriel George, Jimmy Godden and Coral Brown.

The Bumsteads Again

Blondie, Dagwood and Baby Dumpling return to the screen in "Blondie Meets the Boss," second picturisation of the adventures and misadventures of the Bumstead clan, that lovable, irrepressible young family whose foibles are daily to be found in the comic pages. Penny Singleton is again to be seen as Blondie, Arthur Lake, who made the perfect Dagwood, again plays the rôle of Blondie's blundering husband. As Baby Dumpling Columbia has again cast little Larry Sims, that chubby faced four-year-old whose performance in "Blondie" was praised by film and cartoon fans everywhere.

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Such a topical theme, naturally, will enhance considerably the box-office attraction of this film, in which Ralph Morgan has a very prominent rôle. Others in the cast are C. Henry Gordon, Sidney Blackmer, Holmes Herbert, Katherine de Mille, Paul Everton, Ivan Lebedeff, and Regis Toomey. Lewis D. Collins directed.

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COLUMBIA SHOWS Continued

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TWO MORE FOR BATH?

Negotiations for Central Sites

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At present the second of these two schemes is held up because the City Improvements Committee of the Corporation has no site to offer. Representations to that effect have already been made by the City Council to the syndicate concerned.

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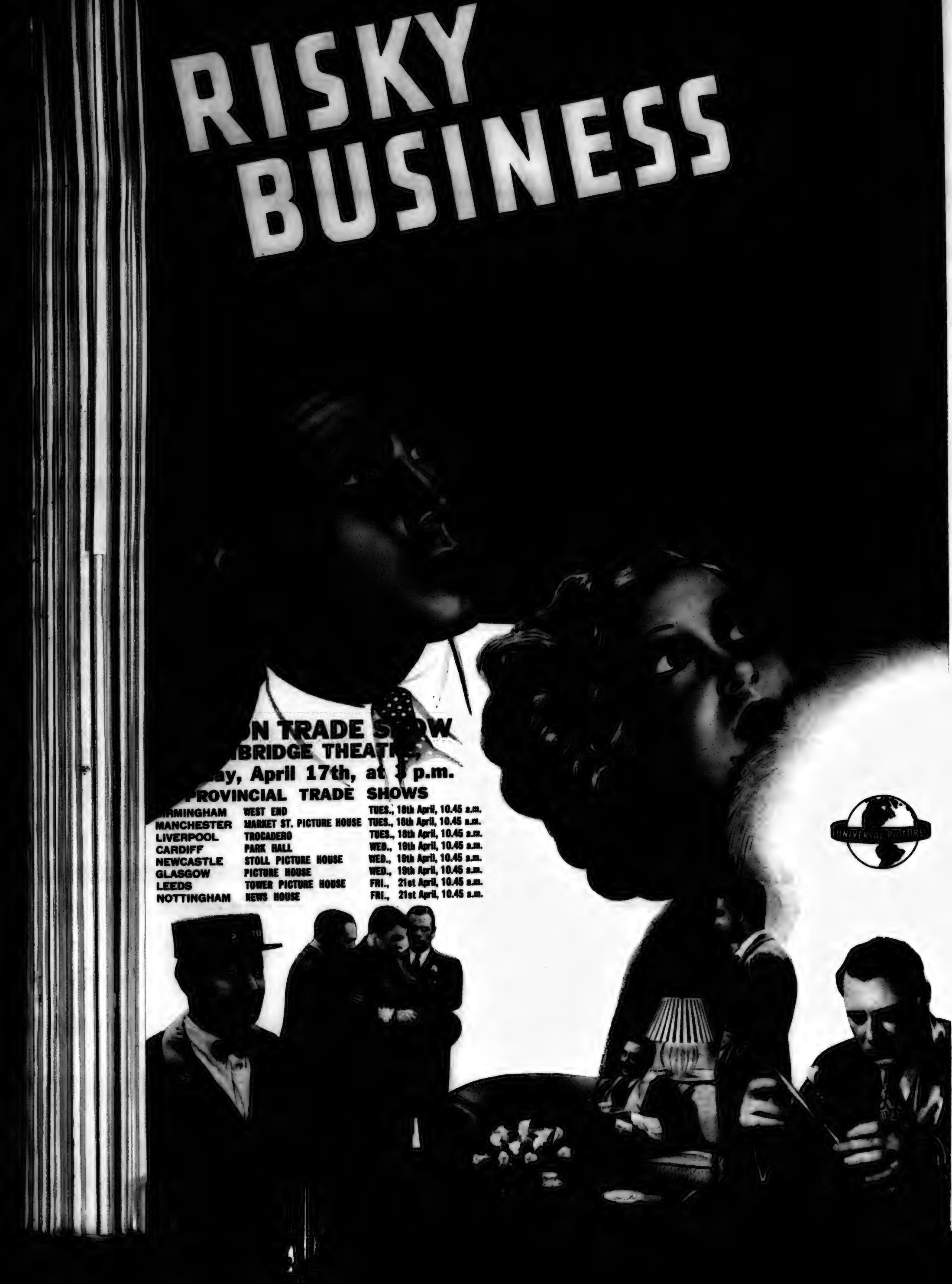
STORRINGTON KINEMA PROJECT

The Chanctonbury Rural District Council have agreed in principle to the erection of a kinema in the Storrington High Street, a proviso being that the entrance should be of such an elevation as to form a continuation of the shops adjacent. Final plans will shortly be placed before the Council for approval.

RISKY BUSINESS



...ON TRADE S...OW
...BRIDGE THEAT...
...ay, April 17th, at 3 p.m.

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At present the second of these two schemes is held up because the City Improvements Committee of the Corporation has no site to offer. Representations to that effect have already been made by the City Council to the syndicate concerned.

Bath, with a population of some 68,000, already has four kinemas. These are the Beau Nash, Westgate Street; the Odeon, Southgate Street; the Forum, off Southgate Street and opposite the Odeon; and the Scala, Oldfield Park.

STORRINGTON KINEMA PROJECT

The Chanctonbury Rural District Council have agreed in principle to the erection of a kinema in the Storrington High Street, a proviso being that the entrance should be of such an elevation as to form a continuation of the shops adjacent. Final plans will shortly be placed before the Council for approval.

Irene Hervey and Frank Jenks in Universal's SOCIETY SMUGGLERS, which General Films will Trade show at the Cambridge Theatre on Friday at 3 p.m.

Topical Note in General Films Trio

COOPER-BARTHOLOMEW IN "MAN'S HERITAGE" HEADS PREVIEW GROUP

HEADED by the Jackie Cooper and Freddie Bartholomew co-starring vehicle, "Man's Heritage," a batch of three important Universal offerings will be Trade shown during the next few days. They represent a trio of outstanding subjects, each of which deal in topical fashion with headline subjects of the day. In addition to the popular boy players already mentioned, the cast of these pictures include Tim Holt, Henry Hull, Preston Foster, Irene Hervey, George Murphy, and Dorothea Kent.

The Trade shows have been arranged to take place at the Cambridge Theatre, and are as follows:—

Thursday, April 13, 6.30 p.m., "Man's Heritage."

Friday, April 14, 3 p.m., "Society Smugglers."

Monday, April 17, 3 p.m., "Risky Business."

Every effort has been made in this film, "Man's Heritage," this evening's picture, to recapture for the screen the spirit of youth and the part youth plays in the future of the nations. The locale of the story is laid at Culver, the American Military Academy, which has its counterpart in every country in the world and which is represented with authenticity, thanks to the co-operation of Brigadier-General L. R. Gignilliat, distinguished head of the Academy, who acted as technical advisor.

Jackie Cooper is shown as a homeless and starving wanderer, whose only possession is the Congressional Medal posthumously presented to his father after the Great War. He is recognised by a member of the Legion while waiting his turn in a breadline, and subsequently sent to Culver. His room-mate turns out to be Freddie Bartholomew, who, as an English boy, is in a similar plight—his father killed while serving his country. Unlike Jackie Cooper, he steeps himself in the traditions of the Academy, sparing no efforts to fit himself to carry on in his father's footsteps. It is not until Jackie Cooper discovers the heartache behind the boy's brave exterior that his own bitterness is suppressed.

The climax of the film comes when Henry Hull, Jackie Cooper's father, returns from the dead and refuses to recognise his son for fear that his unsuspected desertion bring disgrace to a promising career. Against the dramatic qualities of this picture are many comedy highlights, showing the boys of Culver at work and play.

"Man's Heritage" was directed by Joseph Santley, who selected a powerful supporting cast, headed by Tim Holt, Andy Devine, Gene Reynolds, Walter Tetley, Kathryn Kane, and Jackie Moran.

Smuggling Drama

"Society Smugglers" is a timely and realistic drama that might find its counterpart in the crime investigation files of any country in the world. It deals with a powerful smuggling ring operating in New York City, whose heads pose as the directors of a universally known luggage company.

Action begins when Irene Hervey is planted in the company's office to obtain evidence. Meanwhile her co-workers, played by Preston Foster and Regis Toomey, employ radio recording devices, assumed identities and finally gunplay to clinch their case against the powerful gang. Ingenious methods of the smugglers and unceasing efforts of Government agents to trap the criminals are convincingly and dramatically shown as the story moves to an unexpected climax.

Preston Foster, Regis Toomey and Irene Hervey in their lighter moments carry on a triangular romance. Frank Jenks is in charge of the comedy highlights of the picture, Fred Keating appears in the rôle of a smuggler and is vouchsafed opportunities to display his famous sleight-of-hand tricks, while Walter Woolf King has a dramatic rôle as the mysterious, unknown chief of the gang.

"Risky Business"

In "Risky Business" George Murphy plays a straight dramatic rôle as a radio commentator, whose fearless sincerity makes him the most hated man in Hollywood. He exposes every racket in the State about which he can furnish positive proof and is immune from graft. He obtains his information from waiters, cloakroom attendants and lorry drivers, who know that their efforts will be well rewarded. Dorothea Kent appears as his assistant, content to worship him in secret, for his singleness of purpose—to clean up the city—allows no time for love interest.

The commentator becomes involved in a sensational headline case involving a gangster mob and a movie financier, and because the divulging of identities of principals in the case will endanger the life of a beautiful girl he is forced to work alone, at odds with both police and the racketeers.

Arthur Lubin was responsible for the direction of "Risky Business," which boasts an important supporting cast. Eduardo Cianelli appears as a gangster chief, Leon Ames and El Brendel appear as members of his gang and Frances Robinson has the rôle of the kidnapped girl. Other players include Richard Tucker, John Wray, Arthur Loft, Pierre Watkin, Grant Richards, Charles Trowbridge, and Mary Forbes.

REPUBLIC ACQUIRES SENNETT STUDIOS

Expansion to Handle New Line Up

Further to the announcement made recently of the new Republic production policy and the entire elimination of the lower cost films, as well as a million dollar increase in production budgets for 1939-40, comes the news that Herbert J. Yates, president of Republic, and M. J. Siegel, studio head, have closed a deal for the outright purchase of the former Mack Sennett lot in North Hollywood, comprising almost 20 acres of land.

The price is stated to be in the region of 500,000 dollars.

Republic has been leasing the studio grounds for the past four years, and this, with the 30 acres of land surrounding the studio which the company already own, will give Republic equal size with any other single studio property in Hollywood.

Republic officials state that they will shortly launch an extensive expansion scheme, including the erection of new sound stages, a larger executive building, and new offices which will be necessary to accommodate the increased studio manpower which will be needed to handle Republic's new increased schedule.

GOOD FRIDAY CHURCH FILM

Christ Church, Knowle, Bristol, entered into competition with the local kinemas, who are allowed to open on Good Friday evening, by running in the hall attached to the church the film "The Wandering Jew."

FIRST NATIONAL'S NEW BETTE DAVIS PICTURE

"Dark Victory" Here Shortly

TWO FOR NEXT WEEK

IN addition to the two box-office attractions, "Yes, My Darling Daughter" and "Secret Service of the Air," which will be presented to the Trade on Tuesday, April 18th, D. E. Griffiths, managing director of First National, hopes shortly to announce the Trade show of "Dark Victory," the latest subject to star Bette Davis, twice winner of the Academy award.

With the cast containing some of the most popular young players at the Burbank studios, "Secret Service of the Air," most recent production to come from First National, will be screened to the Trade at the Phœnix Theatre on Tuesday next, at 3 p.m.

Air Smugglers

The story, which tells of the endeavours of a young air pilot to bring to justice a gang of air smugglers working on the Mexican border, was based on an original screen play by Raymond Schroek. The young pilot arranges to get himself discharged from his job and imprisoned for alleged smuggling, and whilst serving his prison sentence, he succeeds in getting himself into the good graces of the gang. He is offered a job piloting a plane for them, and after many exciting adventures, during which he is in deadly peril more than once, he is able to secure enough evidence to convict the gang.

Ronald Reagan, one of the most promising young players at the First National studios, has the leading rôle, whilst others in the cast are John Litel, Rosella Towne, Larry Williams, John Ridgely, Anthony Averill, James Stephenson and Eddie Foy, Jun. The rôle of Reagan's fiancée is played by a very attractive newcomer to the roster of stars at Burbank—Ila Rhodes, who makes her film debut in "Secret Service of the Air."

To ensure the authenticity of the production, the studio engaged H. W. Moran, ex-Chief of the United States Secret Service, to act as technical adviser during production, and it was on material compiled by Moran that Raymond Schroek's exciting screen play was based. Noel Smith was responsible for the direction of the picture.

"Yes, My Darling Daughter"

Boasting one of the greatest comedy casts ever assembled for one picture, First National's "Yes, My Darling Daughter," adapted from the terrifically successful stage comedy of the same title, will be Trade shown at the Phœnix Theatre on Tuesday next, April 18th, at 8.30 p.m.

The two romantic leading rôles are portrayed by Priscilla Lane and Jeffrey Lynn—the charming young lovers of "Four Daughters" fame. The other members of the cast, who have the task of furnishing most of the laughs, are Roland Young, Fay Bainter, May Robson, Genevieve Tobin, and Ian Hunter.

The screen play for "Yes, My Darling Daughter," was written by Casey Robinson, and is faithful in spirit to the stage original by Mark Reed, whilst William Keighley, who was responsible for the direction, has handled the subject in an admirable fashion

Unconventional Romance

Priscilla Lane and Jeffrey Lynn have the rôles of two young people who plan to run away together—without the formality of a marriage licence. Everyone in the family learns of their plans. Priscilla's mother, who for years has been writing books with similar themes, is, nevertheless, shocked. So is her literary agent, who as Grandma rightly suspects, was in love with Priscilla's mother in her youthful days.

Eventually everyone in the family gives their consent to the runaway idea, with the exception of father, who is himself away at the time. He returns soon after the youngsters leave, and sets out in pursuit, determined to have it out with the boy. The rest of the family follow him with the exception of Grandma, who stays at home and sees to it that none of them reach the young couple—they all finish up in gaol!!

Meanwhile, the youngsters, alone at last and very embarrassed, decide to return home. Here, Jeffrey learns that the whole family knew of their plans. Shocked and indignant he walks out, determined to have

Continued at foot of next column

Priscilla Lane, Jeffrey Lynn and Fay Bainter in a scene from the First National picture YES, MY DARLING DAUGHTER, the Trade show of which takes place on Tuesday evening at the Phoenix Theatre,

Erich von Stroheim in LA GRANDE ILLUSION, which Unity will Trade show this (Thursday) afternoon, at the Piccadilly Theatre at 3 p.m.

Unity Presents "La Grande Illusion"

JEAN RENOIR'S GREAT WAR FILM

"La Grande Illusion," Jean Renoir's great film about the illusion of war, marked by Erich von Stroheim's famous interpretation of Von Raufenstahl, the Prussian officer, is to be Trade shown by Unity Films on April 13.

The Great Illusion, of course, was that the war of 1914-1918 would be the last one in Europe, and to-day that possibility takes on a new and vital significance.

Renoir himself said that in making this film he was convinced that he was "working for an ideal of human progress in presenting on the screen an undisguised expression of truth."

For twenty years after the last Great War men still believed and hoped that it had been a Great Lesson and that no future generation would be so unheeding as to allow itself to be persuaded into the same paths of ruin. Yet to-day the imminence of another war has come back to dominate our lives.

Hailed at the 1937 Venice Congress as "The Year's Most Artistic Film," the picture nevertheless was banned in Germany and Italy, and when Hitler marched into Vienna last year it was immediately taken off all the screens where it was showing in that city.

The cast includes Erich von Stroheim, Jean Gabin, Pierre Fresnay and Dita Parlo, all of whom have never been seen to better advantage. The film is taking America by storm, and Samuel Goldwyn himself declares that it is a challenge to Hollywood and that it is the most brilliantly directed film he has seen in years. It has been widely booked by the big American circuits.

The scenario is by Jean Renoir and Charles Spaak, and the photography is by Claude Renoir.

First National Trade Screening—*Continued*

nothing to do with such a family; he's on his way to Belgium on a business trip.

Priscilla, however, decides that a very hasty marriage would be better than no Jeffrey, and when he boards the boat he finds her waiting in his cabin with a marriage licence.

Triumphant Bette Davis

Acknowledged as one of the screen's greatest actresses, and twice winner of the academy award, Bette Davis once again displays her award-winning talent in her latest production, "Dark Victory," which has been hailed as her greatest picture yet. Not only have critics throughout the United States hailed her performance but uniquely enough her portrayal of a girl whom circumstances force to live a lifetime in the space of 10 months has been acknowledged by other famous stars.

In addition to the superlative performance by Miss Davis, the picture is an elaborate production as is expected from a picture featuring the star, and a powerful supporting cast. George Brent appears as the famous specialist who falls in love with his patient, and Humphrey Bogart enacts for once a sympathetic rôle. A personal triumph is scored by Geraldine Fitzgerald, appearing as the companion secretary, Ronald Reagan Dorothy Peterson, Henry Travers, Cora Witherspoon, and Virginia Brissac all play important supporting rôles. "Dark Victory" is claimed to be Edmund Goulding's finest directorial effort, and comes from the play by George Emerson Brewer, Jun., and Bertram Block.

THE SAUCIEST HIT OF THE SEASON!

Smashing Box-Office Cast
Glamour Girls Galore—
Button-busting Dialogue.

MARGARET
LOCKWOOD
RENEE
HOUSTON
LILLI
PALMER
GEORGE ROBEY • HUGH SINCLAIR
NAUNTON
WAYNE
MOORE MARRIOTT
MARY CLARE

Directed by
CAROL REED

•

Produced for TWENTIETH CENTURY PRODUCTIONS LTD.
(ROBERT T. KANE, Managing Director)

•

A GAINSBOROUGH PICTURE
released by
20th CENTURY FOX

LONDON TRADE SHOWS:
CENTURY THEATRE, Soho Square, WEDNESDAY, APRIL 19th, 11 A.M. • 3 P.M. • 6.30 P.M. • 8.30 P.M

H—27-30

BIG SEND OFF FOR NAVAL FILM SERVICE

Trade Chiefs as Admiralty Guests at Portsmouth

200 SHIPS EQUIPPED

THE Admiralty made a memorable gesture to the Industry last week by its hospitality at Portsmouth to a score of leading members of the Trade to celebrate the inauguration of the new regime of the Royal Naval Film Corporation, formed to supply kinema entertainment to the Fleet all over the world.

Lieut.-Commander Arthur W. Jarratt, R.N.V.R., director of Gaumont-British Theatres, and Admiralty Film Liaison Officer, was in uniform. Other chiefs present included George Archibald (U.A.), F. W. Baker (Butcher's), R. P. Baker (A.B.F.D.), E. T. Carr (U.A.), J. Friedman (Columbia), W. J. Gell (Pathé), D. E. Griffiths (F.N.), Ralph Hanbury (RKO), Francis L. Harley (20th-Fox), K. Harrison (Technicolor), Max Milder (Warner), Mark Ostrer (G.-B.), Phil Reisman (RKO), David Rose (Paramount), S. W. Smith (British Lion), C. M. Woolf (G.F.D.), Frank Hill (K.R.S. secretary), W. B. Levy (Disney), and F. W. Allport (Hays Organisation). Noel Coward and Captain L. da C. Ricci ("Bartimeus") were also to be noted among the 150 guests.

A special Pullman train conveyed and brought back the guests, who dined in the Officers' Mess of the Royal Naval Barracks and then attended a film programme on H.M.S. aircraft-carrier *Ark Royal*, consisting of the Gaumont-British newsreel, a Disney cartoon, "The Practical Pig," and a preview of George Formby's "Trouble Brewing."

Influenza prevented the attendance of the Duke of Kent and the First Sea Lord, but Lord Stanhope (First Lord of the Admiralty) introduced the Duke on the screen, making a speech for the occasion.

Admiral of the Fleet the Earl of Cork and Orrery thanked the guests for their generosity in establishing the scheme, referring specially to Mr. Jarratt, once in the Navy. Responding, D. E. Griffiths, as president of the K.R.S., said they felt deeply the appreciation expressed for the assistance they had been able to render. "That one of its results will be many hours of relaxation and pleasure to the Navy is certain," he declared. "May we not hope that it will at the same time consolidate understanding and friendship between the English-speaking peoples throughout the world? You have our assurance that we will continue to do everything in our power for the successful continuance of the work of the Corporation begun under such happy auspices to-night."

After the show guests were given refreshments in the ship's wardroom, and the First Lord accompanied them back to Waterloo.

By the new scheme, over 200 vessels of the Navy will have regular film programmes, every class of ship, except submarines, being equipped, in some cases on deck. The cost per man will work out at 1½d. per week, and Arthur Jarratt informed a KINE. representative that the pictures will be current releases, and in some cases pre-releases.

Members of the Press have cause to be grateful for the courteous personal attention of several officers, and especially that of Captain Lord Louis Mountbatten, of the Admiralty Film Committee, who originated the Corporation scheme now in operation.

A happy company at the Beaufort Cinema, Birmingham, staff dance, held to benefit the annual outing fund. John T. Jackson, the manager, with Mrs. Jackson, and Mr. Lancaster, the chief projectionist, and Mrs. Lancaster are seated in the centre of the front of the picture

"THE WARNING" AT BIRMINGHAM

Councillors at Trade Screening

Birmingham and West Bromwich councillors were among those who accepted the invitations to attend the Birmingham Trade show of the A.B.P.C. production, "The Warning." Among the guests of Mr. Claude Solomon, Midland manager, were Ald. Sir Ernest Canning (Deputy Mayor of Birmingham), Coun. Norman Tiptaft (chairman, Birmingham A.R.P. Committee), and Coun. Guest and Mrs. Caldwell, of West Bromwich. At the conclusion of the screening Coun. Tiptaft made a brief appeal to the exhibitors present to freely book the film.

Circuit Staff Revellers at Liverpool

A.B.C. DANCE: FORTHCOMING G.-B. FUNCTION

EIGHT hundred and fifty persons, staffs from 25 kinemas in the Liverpool area, and their friends, attended the first annual A.B.C. (Liverpool area) staff supper-dance held at the Grafton Rooms, Liverpool, last week.

F. W. Stollard, manager of the Regent Cinema, Knotty Ash, Liverpool, was the M.C.

Credit for the organisation of this successful function is due to the committee comprising Percy Inkester, chairman (area supervisor); R. F. Scott, secretary (Forum, Liverpool); C. Burns, treasurer (Gem); L. Hore (Commodore), W. Moffatt (Victory), L. Barry (Astoria) and T. Walton.

This committee is also responsible for the organisation of the A.B.C. managers' dinner and dance to be held at the Café Nord, North John Street, Liverpool, on April 21. Also in hand are the arrangements for the annual A.B.C. staffs' picnic to Blackpool on July 2.

G.-B. Liverpool Staff Dance

Staffs of about 30 kinemas are expected to attend the annual staff supper-dance for the Liverpool division of the Gaumont-British circuit, to be held at the Rialto Ballroom, Liverpool, on April 17.

There will be dancing from 11.30 p.m. to 3.30 a.m. Arrangements are in the hands of a committee of which J. M. Cannon (divisional superintendent) is chairman, and C. W. Lewis (manager, Trocadero, Liverpool), secretary.

Derby Dance to Aid Benevolent Fund

Gaumont British Benevolent Fund will benefit to a considerable extent as the result of a dance organised by F. J. Smidmore, Gaumont Palace, Derby, and held at the King's Hall, Derby, last week. Amongst those who attended was D. Heughan, divisional superintendent, and Mrs. Heughan. Mr. Smidmore, who has had dance hall managerial experience in various parts of the country, received valuable help from the staff, including the assistant manager, R. Raistrick.

Preston Bans "Son of Frankenstein"

Preston Watch Committee last week, after a private view of "Son of Frankenstein" at the New Victoria, Preston, banned the film.

They consider the film "offensive" to public feeling and upon such grounds object to same being exhibited in any kinema in the borough.

Manchester Watch Committee has adopted the recommendation of the Chief Constable that no person under 16 years of age shall be allowed to view the film.

Bristol Kinema Romance

A romance between two members of the staff of Whiteladies, Bristol, culminated in a wedding on Easter Saturday, when F. W. Haines, second doorman at the kinema, was married to Alice Moreton, stillroom maid at the café attached to the theatre.

Amongst the wedding presents received by the happy couple was a bedside table and work basket, a gift from the management and staff of the kinema and café.

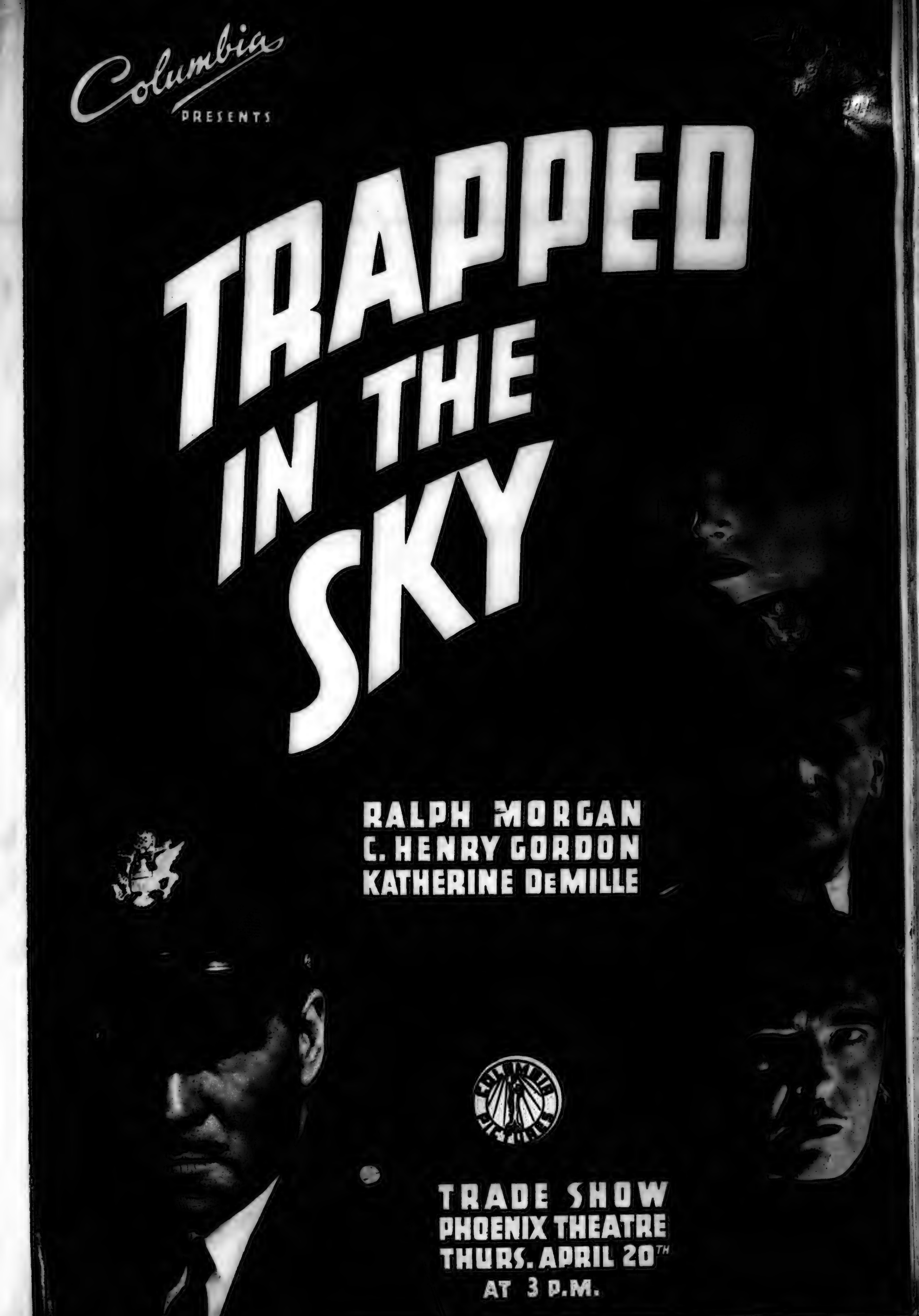
Margate's Censors

A report of the work during the past year of the Films Advisory Sub-Committee of the Margate Town Council states that the sub-committee met on 13 occasions to consider the synopses of "A" films. Of 340 submitted 276 were passed without classification, 55 were classified as unsuitable for children, two "H" films were passed for adults only, and four films were banned. Of these three were "H" films.

Columbia

PRESENTS

TRAPPED IN THE SKY



RALPH MORGAN
C. HENRY GORDON
KATHERINE DeMILLE

TRADE SHOW
PHOENIX THEATRE
THURS. APRIL 20TH
AT 3 P.M.

EDITED BY P. L. MANNOCK

RAY MILLAND FOR PARAMOUNT AT SOUND CITY

"French Without Tears"

STARTS MAY 1

Mario Zampi will start production of "French Without Tears" at Sound City on May 1, with Anthony Asquith directing and Tony Legeard production manager.

Ray Milland and Ellen Drew leave U.S. on Saturday to star in the film, which indicates that Hollywood is to give full support to Paramount British production with established box-office stars. Make-up tests have been under way for some time, and U. P. Hutchinson has been chosen to handle make-up on this and the following picture. Another interesting note is the selection of Bernard Brown as chief cameraman, and this will give him his first big chance in solo on major productions, with Irwin Hiller as first operator.

J. BRAY WYNDHAM

CHEAPER TO PRODUCE IN FRANCE?

J. B. Wyndham's Co-operative Arrangement

J. B. Wyndham, of United Kingdom Pictures, informed the KINE. prior to leaving for Paris that he has completed preliminary arrangements to produce feature films in France under a co-operative arrangement with a famous French producer and director. The scheme provides for at least three pictures in French dialogue. These have been guaranteed distribution throughout the world, excluding U.S. and Great Britain.

Bray Wyndham stated that his reason for establishing a production unit in France is primarily due to lower studio and general costs. At present, with an expenditure of £30,000 one can produce the equivalent to a £60,000 British subject, he declares, and also receive sound distribution.

United Kingdom Pictures, Ltd., was formed early this year with a capital of £20,000. Associated in the company are Hector Erles, Major Bannister and E. E. Reeve.

BUTCHER'S AGAIN AT WALTON

"Music Hall Parade"

A number of variety stars are making their film début in "Music Hall Parade," now in production at Walton by Butcher's, Oswald Mitchell directing. They include two of the most popular "comics" in the country, Tom Gamble and Frank E. Franks, both of whom started their working lives as page boys.

Oswald Mitchell has utilised the real life experiences of Mr. Gamble and Mr. Franks in the process of linking-up the all-star turns in "Music Hall Parade," and making them a continuous story. For example, when Mr. Franks was a page boy he ran away to London to make his fortune, and only got a job as a milk-boy. In the picture, he goes to London expecting to make good as a music-hall comedian and only gets a job as a commissionaire.

Other stars in the picture are Hughie Green, Billy Cotton and his Band, Macari and his Dutch Accordeon Serenaders, Freddie Forbes with Angela Barrie, Jack Stanford, Eve Becke, Arnaut Brothers and Patricia Faye, Griffiths Brothers and Miss Lutie, Four Australian Air Aces, Peter Williams, the Three Jokers, Glen Raynham, Richard Norris and Syd Palmer.

A young actress, Glen Raynham, is playing her first leading lady part as a music-hall manageress. Production staff comprises: Assistant director, John Hamilton; scenarist, Con West; production manager, E. S. Laurie; art director, R. Holmes Paul; chief cameraman, Geoffrey Faithfull; recordist, Hal Fuller; editor, Dan Birt.

"MIDNIGHT MAIL"

Two Strange Artistes

The item "two snakes" appeared on the call sheet at the Wembley studios last week, where the Victor M. Greene production, "Midnight Mail," is being directed by Maurice Elvey.

Some of the artistes were rather nervous when the snakes were brought on the set, although Nick Cardello, who had to handle them in his rôle of a snake charmer who is applying for an engagement at theatrical agent's office, did not appear to mind handling them. The snakes, however, behaved like real troupers, but even so a sigh of relief went round the set when they left the floor.

Derrick de Marney, who is portraying a Scotland Yard detective, and Diana Churchill, as Sally, his wife, have been on call every day, together with most of the supporting cast, which includes Cecil Parker, Frank Cellier, Edward Lexy, Anthony Holles, Allan Jeayes, Jack Melford, Moira Lynd, Ronald Shiner, William Byron and Jack Lambert.

"THIEF OF BAGHDAD"

BERGER TO DIRECT

Dr. Ludwig Berger, famous Continental director, has agreed with Alexander Korda, who is to direct "The Thief of Baghdad," and has arrived at Denham. He will start tests on the Technicolor picture "The Thief of Baghdad," with Conrad Veidt and Sabu on Tuesday next. His chief aim is to find two young people to play the romantic leads in this major production.

Dr. Berger has a special aptitude for films of the type of "The Thief of Baghdad," and his films rank among the greatest made in the great days of Ufa, when he was one of their chief producers. Among these will be remembered "Cinderella" and "The Waltz Dream." He has recently specialised in colour, and his most recent colour subject, the "Three Waltzes," which he directed in Paris, has achieved international success.

After "The Thief of Baghdad" Dr. Berger will return to his own production unit in Paris, where he plans to make further international pictures with Yvonne Printemps and Pierre Fresnay.

TEDDINGTON TO REOPEN

"Murder Will Out"

After their annual close-down to allow time for the overhauling of equipment, Teddington Studios restarted production with the first film of their year's schedule on Wednesday.

It is a murder mystery temporarily entitled "Murder Will Out." Part of the film has a Chinese setting, though the main part of the action takes place in London.

Direction is in the hands of Roy William Neill. John Loder heads the cast and Jane Baxter plays the only feminine rôle. The supporting cast is headed by Jack Hawkins, Frederick Burtwell, Peter Croft and Billy Hartnell.

LUGOSI AT WELWYN

Bela Lugosi, the Hollywood actor of horrific rôles, has arrived in England to play for John Argyle in "Dark Eyes of London," an Edgar Wallace story that is at present being made at Welwyn for distribution through Associated British.

The picture gives Lugosi a dual rôle as a doctor with a grievance against humanity, who runs a gang of insurance crooks who are not above murder when the need arises. Greta Gynt is playing the feminine lead in the production.

On the SAINT IN LONDON (RKO-Radio) set at Elstree: Phil Reisman, Ralph Hanbury, foreign sales manager and managing director in England, respectively, producer William Sistrom, director Paddy Carstairs, George Sanders and Sally Gray, David Burns, Henry Oscar, Gordon McLeod and Ballard Berkeley

RCA for G.P.O. Film Unit

FOUR INSTALLATIONS IN HAND

As recently announced in Parliament by the Postmaster-General, the Post Office Film Unit is installing an RCA recording channel at its Blackheath Studios. Major Tryon added that 67 per cent. of the equipment would be of British manufacture. The equipment to be installed includes complete noiseless recording equipment, reproducer, play-back, and dubbing equipment.

The recorder is of the latest portable type, substantially similar to those which have been working for some time past at the Warner Studios, Teddington, and Rock Studio, Elstree. Owing to the diverse nature of Post Office work, which includes a considerable amount of location work, it was thought advisable to make use of a recording truck, which in the studio will be housed a short distance from the stage, to which it will be connected through permanent cables.

BERNARD GARDNER, Managing Director of RCA

The truck is on a 2½-cwt. British-made Commer chassis, with a handsome streamlined body, the shape of which is ingeniously employed to provide accommodation in the most convenient position, a rear compartment, for power equipment, cable drums, and microphone connections, which are kept separate from the actual recording equipment. The rear compartment also houses a control panel for the 2-kva. 3-phase convertor for running the sound and picture cameras in interlock—up to three picture cameras may be run.

Mains and Battery Operated

A feature which was thought to be essential for the long hours liable to be worked in a studio was the provision of a mains unit, enabling the whole equipment to be run off the A.C. studio mains, but to be completely battery-operated on location. The batteries consist of two banks of Chloride cells (one in use and one on charge), to accommodate which advantage is again taken of the streamline shape of the body, since they fit conveniently at either side of the truck. On location these batteries drive the whole of the equipment, two of the three amplifiers directly, and the monitor amplifier through a D.C.-A.C. convertor. For charging while driving or on location, a small generator situated under the driver's cabin can be driven by the main engine, while for charging in the studio, a Tungar charger is installed.

The actual recording equipment is housed in two compartments. The forward compartment serves as a monitor booth, and contains the mixing console, monitor speaker, and distributor panel. The console can, however, be removed from the truck for use on the set or on location; this is a desirable feature at Blackheath, as the studio floor does not directly communicate with the garage.

Recording Lay-out

The central compartment contains the actual recording camera and amplifiers. Ultra-violet noiseless recording is, of course, provided. The camera is on the right-hand side of the compartment, the front wall carries the amplifier, while on the left is a film storage cabinet. This compartment can be darkened off for making photographic tests. The truck carries all necessary testing equipment—an oscillator, and when desired, a densitometer and microscope.

In the studio, the recording truck is tied up through permanent cables and a patching board with the dubbing room, in which are three dubbing heads, and complete projector and reproducer system, projecting into the adjoining preview theatre. All these heads are, of course, of the rotary-stabiliser type, and are A.C. operated. It is thus possible to mix up to three tracks and microphone. Each input channel has tone control and "background suppression equipment," by which the level of background music or effects is temporarily and automatically reduced when speech is to be superimposed.

A non-slip ultra-violet printing machine is also being installed, with battery eliminators for mains operation.

This installation is one of three now in hand by RCA, the others being at Spectator Short Films, Ltd., Savile Row, W.1, and the Welwyn Studios. In addition, dubbing equipment is now nearly completed at the A.B.P.C. Studios at Elstree. It may be added that the decision of the Post Office to adopt RCA was taken only after consultation with a number of recordists in various studios, and with several independent experts.

Tithe-Barn Dance at Elstree

"THE CROSS ROADS" BEGINS

A new and refreshing note in dance-hall sequences was struck at Elstree this week for "Poison Pen," the new Associated British picture, for, instead of the usual sophisticated night club set, dancers cavorted beneath the beams of an old tithe barn. The occasion was the village dance, which was graced by the rectory party and the local squire and his wife.

Flora Robson plays Miss Prynne, the vicar's sister, the local "lady bountiful," while her brother is played by Reginald Tate. Ann Todd as the vicar's daughter, Cyril Chamberlain as the Squire's son, and May Hinton and R. Stuart Lindsell as the Squire and his wife are other local notabilities at the dance.

The villagers are all present, including Edward Chapman and Jean Clyde as the local shopkeepers, Laurance Kitchen as their nitwit assistant, Belle Chrystall and Robert Newton as a young married couple, and Catherine Lacey as a newcomer to the village who is suffering social ostracism through being a "stranger."

These village dance scenes show the lighter side of the film before the "poison pen" letters have begun their evil work. Soon there has been a suicide, an attempted murder, and a broken romance as the result of these anonymous letters written by a person or persons unknown.

Paul Stein is directing this screen version of Richard Llewellyn's famous play.

Geoffrey's Great Chance

Geoffrey Atkins, who missed being the screen's "William" by only a hair's breadth, having been in the last three boys to be selected, has been chosen to play Leslie Banks' ten-year-old son in "The Cross Roads," the new Associated British Picture.

Geoffrey, who is the son of a lieutenant-colonel, will have quite a dramatic rôle in the film, for the action calls for him to run away from home and to try to commit suicide when he learns that his father is an impostor. Joan Marion is playing Madame de Vethieul, Leslie Banks' wife in this British adaptation of the French film. "Carrefour."

Thomas Bentley directing, with Gunther Krampf photographing.

Belle Chrystall, who is playing in "Poison Pen" (Associated British), kicked off on Good Friday at Morden at a match between the *Star* and *News Chronicle*.

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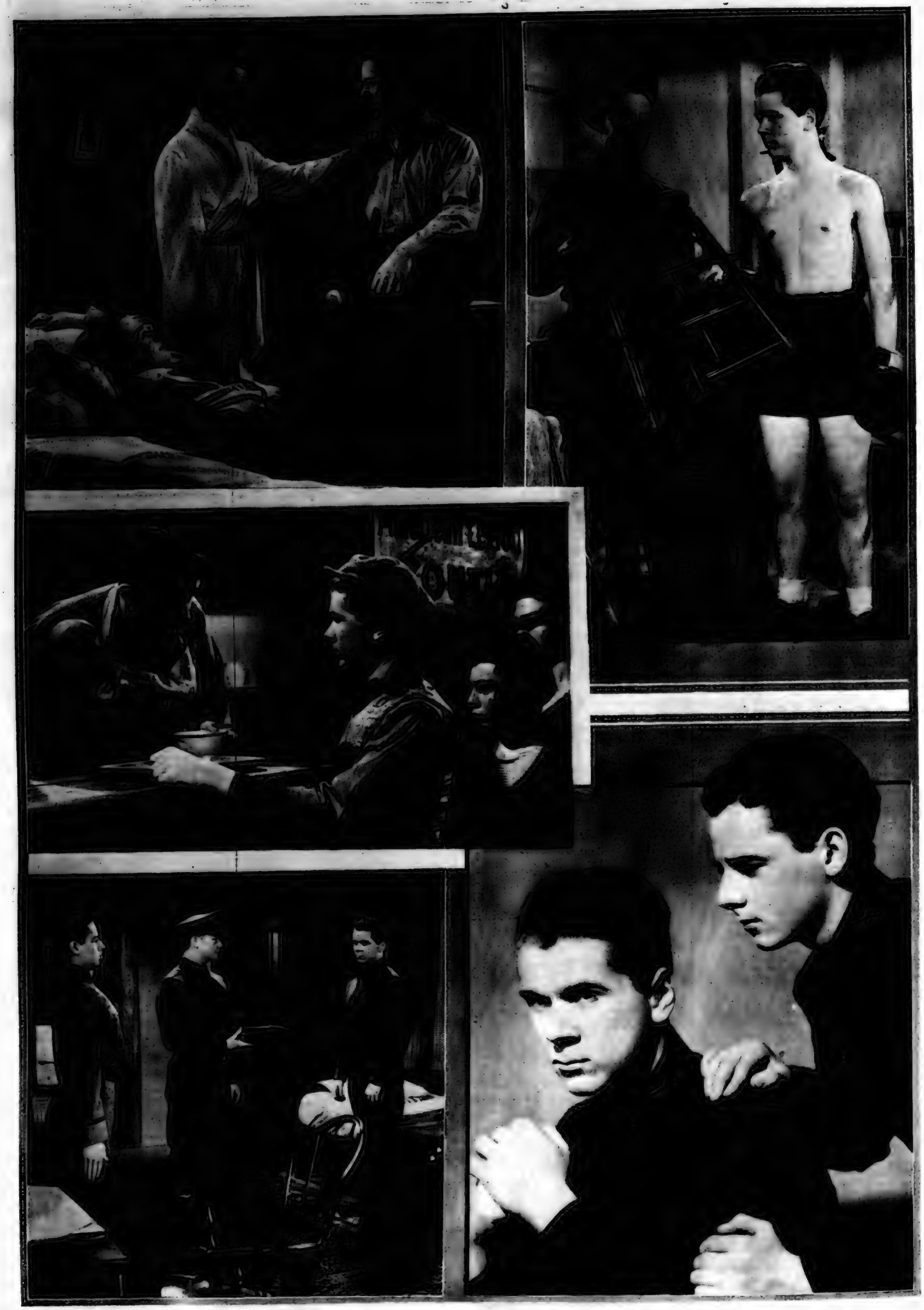
"MAN'S HERITAGE"



A drama of youth, its eager hopes, dreams and ambitions, is revealed in the Universal picture MAN'S HERITAGE, which General Films is Trade showing this (Thursday) evening at 6.30 p.m. at the Cambridge Theatre. Jackie Cooper and Freddie Bartholomew share the starring honours in this film, which gives an intriguing insight into the ideals of the modern generation and in particular how American youth is trained for the future

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PROJECTIONISTS IN THE SOUTH-WEST

LECTURES AND INSPECTION OF R.N. KINEMA

THE newly formed and enthusiastic Devon and Cornwall Court of the Projectionists' Guild held its first Court meeting on Sunday, April 2, when G. Almond, of the Morgan Crucible Co., was the lecturer, having come down specially from London to speak.

Mr. Almond gave a talk on screen illumination in general in an hour full of interest, embodying photometry, the methods of taking screen readings, a description of the new Reflectometer and its working, all accompanied by slides showing the history of the Morgan Crucible Co. from its birth onwards, with its beautifully equipped laboratories. Also on view was a fine selection of various articles made from carbon.

Mr. Almond brought his talk to a close with a series of slides showing carbon faults and the causes.

The meeting was held in the Royal Naval Barracks kinema, Devonport, by kind permission of J. R. Biddicks, canteen secretary, and the Naval Authorities. K. C. Johnson was in the chair.

Open or Closed Meetings

The secretary, A. E. Battrick, announced that as this was the first Court meeting, some allowance had to be made for the meeting time; on this occasion it was found that 3.15 was a trifle late and the business would have to be cut short to enable the lecture and educational talk to be fitted in.

A vote was taken as to the advisability of throwing the next meeting open to all projectionists; it was, however, unanimously agreed that as plenty of publicity had already been given in the area to Guild activities, that the next meeting should be confined to members and others who would be brought by members as "prospective members."

The chairman then presented four certificates to new members and introduced P. A. Duncan, of the B.T.-H. sub-depot at St. Austell, who was not present at the ratification meeting when he was elected vice-chairman.

Following Mr. Almond's paper, M. Williams, the Court education officer, took over the blackboard to answer questions regarding the technical course, and gave enlightenment on the methods of solving various problems.

A Well-equipped Theatre

There followed a tour of the projection room, and the members stared in amazement to be confronted with the biggest collection of equipment ever seen in one room.

Three projectors (two Kalee, one B.T.-H.), Pyrene fire prevention apparatus, duplicated arc generators and talkie generators, three-colour lighting dimmers, high-intensity spot and slide lantern, all in one room. The general opinion was that the barracks are well served when it comes to picture entertainment.

The theatre itself ranks level with any theatre in the Industry, with comfortable seating, bright and cheerful decoration, stage drapings and air-conditioning plant.

Thanks to Speaker

After the tour the company of 34 projectionists sat down to a splendid tea supplied by the host. In bringing the day to a close, the Court secretary said he would like to voice his very sincere thanks to Mr. Biddicks for his kindness in allowing them to meet in the theatre, and to Mr. Cowling, chief projectionist, for showing members around and for showing the slides for the lecture. Thanks were also then extended to Mr. Almond and Morgan Crucible and others.

Next Meeting

The next meeting has been provisionally fixed for April 30 at the Gaumont Palace, Plymouth (by kind permission of the G.-B. Corporation). The Ship Carbons talk will take the form of lecturettes suggested by members themselves.

WHITE RAJAH ORDERS MIRROPHONIC

His Highness Sir Charles Vyner Brooke, the white Rajah of Sarawak, has ordered Mirrophonic sound to be installed in the magnificent theatre at Kuching which he built and furnished completely at his own expense and presented as a gift to the people of Kuching in 1934.

The new equipment replaces the original Western Electric system installed when the theatre was built.

The Observation Window

Magic Lantern to Sound Film

EQUIPPING THE "ARK ROYAL"

Electrical Commission's Statistics

MUSIC from magic-lantern days to present-day talkies provides a wide span of reminiscence for Ernest Irving, music director of the Saville Theatre, in the course of his talk to the B.K.S. last week. As far back as 1904 he was working for Poole's Myriorama, an entertainment with lantern slides as its main constituent with musical accompaniment. He was then writing Oriental music for atmosphere!

LATER came a venture to produce "Romeo and Juliet" in opera form, with discs to provide music. This was not too successful, as the discs varied in speed and pitch and the band went in and out of sync. And when Lee de Forest tried to interest the producer in a specimen of sound on film he was sent empty away!

IN providing music for a film Mr. Irving declared that a certain amount of vulgarity of the right sort was necessary in a film which was not shown to a concert audience but to very varying classes of people with totally dissimilar tastes.

HAVING delivered his paper Mr. Irving had to return to the Saville for his duties there, and during his absence excerpts from films recorded by him were screened. These were discussed afterwards when Mr. Irving returned.

INSTALLATION engineers have seldom had such an interesting, and at the same time difficult, job as those entrusted with preparing the huge hangar on the *Ark Royal* for the film screening there on Tuesday of last week.

THE unique interior construction of H.M.S. *Ark Royal* provided the problems for the G.-B.E. installation engineers and made it the most difficult installation of the 150 ships of the Royal Navy which G.-B.E. have been called upon to equip with their "N" type portable reproducers.

THE amazingly good sound obtained really is attributable not only to G.-B.E. and R.N. technicians, but to the efficiency of the "N" type portable reproducers. The auditorium in which the talkie programme was given was actually the main aircraft hangar, which is in effect simply a steel shell measuring approximately 150 ft. by 60 ft.; an auditorium not conducive to the best acoustic conditions. However, the performance of the portable projectors was comparable to the best kinema standards.

THEY were operated by naval ratings, and the whole job was carried out under the personal supervision of C. Flatman, manager of the G.-B.E. Maritime Department. Headed by H.R.H. Duke of Kent, 150 guests, plus between 600 and 700 ratings from other ships stationed in Portsmouth, were present at the performance.

A BULKY volume of 770 pages is published by H.M. Stationery Office in the form of a Return of Engineering and Financial Statistics of Authorised Undertakings in Great Britain for 1937-38.

IT gives particulars of companies and authorities generating current in England and Wales with financial returns of each and comparisons with the year previous. Its usefulness to theatre undertakings will be greatest to those who wish to take out statistics in connection with current supply and charges. Tabulated matter occupies 680 of the total number of pages.

USUALLY publication of this Report is made during May, but some expedition in tabulation has brought its issue a month earlier. The book, which is in large octavo, is published at 5s.

J. BENSON.

THIS WEEK'S PROJECTION ROOM

Sound apparatus at the Danilo, Longbridge, Birmingham, is by RCA with Ross rear shutter projectors and high intensity searchlight arcs providing the picture. Other equipment includes the Westinghouse standard twin 45/60 arc rectifiers

SHIP CARBONS

INAUGURATING FRENCH TELEVISION

BIG SCREEN RECEPTION AT THE MARIGNY

ON Friday, March 31, French television formally entered in the commercial field when Jules Jullien, Minister of Post, Telegraph and Telephone (P.T.T.), introduced the first public showing of television on a big screen measuring 4 ft. by 6 ft. to an audience of 1,500 people, filling up the Marigny Theatre, on the Champs Elysées, Paris.

Daily Programmes

The transmission was preceded by a speech of M. Jullien, who announced that, starting on April 15, regular television programmes would be daily transmitted on each afternoon and each evening. These programmes will include studio scenes, films, and outdoor transmissions.

After the Minister, M. Jean Perrin, the famous French scientist and physical pioneer, and the well-known French writer Marcel Prévost, spoke of television.

The television programme included scenes transmitted from the television studio of the Minister of P.T.T. through the aerial installed at the top of the Eiffel Tower on a wavelength of 6.52 metres, sound being on 7.14 metres. The audience saw successively a dancer, a singer and an excerpt of Jules Romains' play "Dr. Knock."

Eiffel Tower Transmissions

The television cameras used in the studio were Emitron Thomson-Houston cameras adopted by the French P.T.T., and the receiver was an apparatus of the Compagnie Française de Télévision (Barthélemy system) with a cathodic oscillograph. The system requires 40,000 volts.

The picture standard of the P.T.T. is 455 lines with an interlaced scanning of 25 pictures per second.

Poorly Lit Screen

The accompanying sound is transmitted on a wave-length of 7.14 metres. Screen pictures were of roughly the same quality as those shown in London on big screens, stated a witness of the Monseigneur News and Marble Arch Cinema television performances. There were no transmission defects, but the players were not easily recognisable in the long and medium shots. Lack of light was the main defect.

The announcement of regular television of films has raised some fear in kinema circles. Although films to be televised will be only pictures which have finished their exhibition, French exhibitors are afraid that television will be for them one day a very dangerous competitor.

Provincial Plans

At present there is only one transmitter in Paris, but the P.T.T. consider the installation of two other television broadcasting centres: in Lille (North) and Lyons (Centre).

KODAK COLOUR PATENT

Abstract Published

A British patents abstract having reference probably to Kodachrome and its processing is referenced as "498,870—Colour Photography. Kodak, Ltd."

The text is as follows:—

In a process of three-colour photography in which three colour-record silver salt images on a single support are processed to different colours, one of the records is converted into a dye image with a developing solution containing alkali, little or no sulphite, and a developing agent which forms a substituted lignone dye on development, the silver being subsequently removed without removing the dye. Two or more images may be so converted. The developing agent may be a phenol with both *o*-positions occupied by not readily oxidisable groups and with the *p*-position free or occupied by a readily displaceable group, a *p*-*p*-dihydroxy diphenyl with the *o*-positions occupied by not readily oxidisable groups, or -naphthols or their homologues having the 2- or 4-position occupied by not readily oxidisable groups and the 4- or 2-position free or occupied by a readily displaceable group. As examples, pyrogallol dimethyl ether, hydrococerulignone, *vic-m*-xylenol, *o*:*o*-dichlor, dibrom-, or di-iodophenol, tri-iodophenol, the monoalkyl ethers of 1:2- and 1:4-dihydroxy-naphthalene or dihydroxy anthracene, and 2-phenyl- or tetramethoxy- -naphthol.

The Specification is open to inspection under Sect. 91 includes also the subject-matter of Specification 500,826, as open to inspection under Sect. 91. This subject-matter does not appear in the Specification as accepted.

NATIONAL SERVICE AS KINEMAS' ALLY

Civic Opening for "It's in the Air" at Nottingham

LOCAL FORCES TAKE PART IN STAGE TABLEAU

ALL the colour of a West End première was reflected in the opening night of "It's in the Air" (A.B.F.D.) at the Ritz, Nottingham. The Lord Mayor and Lady Mayoress of the city, accompanied by the Chief Constable, Watch Committee, local dignitaries, and representatives of local services, accepted invitations from D. W. Rattee to attend the inaugural screening, which was heralded by an impressive stage tableau.

Shortly before the screening of the film, members of the various services, supported by National Service units in full uniform, paraded on the stage and, to a fanfare of trumpets, the Lord Mayor and Lady Mayoress entered the auditorium.

The Lord Mayor made a short speech, and read out a telegram from the Duke of Portland, who expressed his deep regret at being unable to attend. Then, to the strains of the Air Force March, the people on the stage walked in procession through the theatre, leaving the audience in an exhilarated mood to enjoy the film.

Chief among the Air Services representatives was Air Vice-Marshal Leigh-Mallory, and other branches of the Forces were represented by Sir Lancelot Rolleston, Brigadier-General Hartshorn, Commander Piper (Royal Navy), and many other important personages.

The audience of celebrities included Lord and Lady Trent, Sir Albert and Lady Ball, Lady Readett Baily, Sir Dennis Baily, John Caffery, V.C., and a host of eminent people.

For the occasion, the kinema was dressed with colourful decorations and striking displays, the rotunda containing a £1,500 Rolls Royce "Kestrel" engine and aero equipment. Over 250 photographs showing Air Force activities were exhibited and explained by uniformed officials.

Crowds in the busy thoroughfares of the city were advised of the screening by notices attached to the fuselage of an aeroplane installed in the main square in front of the Council House.

Three weeks before the playdate, the local electricity showrooms co-operated by devising a striking window display.

Full support for the campaign was forthcoming from the *Nottingham Evening News*, especially as prominent local people addressed audiences nightly.

National Newspaper Reports Bradford Effort

Since taking over the management of the St. George's Hall, Bradford, T. C. Graham has been building up a reputation for his publicity work, and his latest effort, that for "It's in the Air" (A.B.F.D.), earned considerable mention in a national newspaper.

For the week preceding the playdate vestibule displays were made with two 8-ft. cut-outs of George Formby, and a scale model aeroplane "towed" an advertising banner across the main entrance. In addition, a large show of R.A.F. photographs captured the interest of patrons entering the foyer, and full use was made of recorded versions of the film's popular airs on the non-sync.

The co-operation of the Royal Air Force was obtained, and a recruiting table, attended by a sergeant and a corporal in uniform, was stationed in the vestibule. The R.A.F. broadcasting van was placed at the disposal of the kinema.

Mr. Graham seized a fine opportunity when he recalled the fact that the *Daily Express* had run a story announcing that the Army had refused to recruit a man because he was too small, but that this same man had been accepted by the R.A.F. His small page-boy (3 ft. 8 in. high) tried to join the Air Force as a recruit, but was refused. The *Daily Express* was contacted, and as a result the story was included in the kinema and entertainments page.

On the Wednesday evening the Commanding Officer of the Recruiting Depot addressed the audience from the stage, while an escort party of 30 airmen and three officers marched into the theatre to see the film.

Guns, Parachutes and Radio in Folkestone Foyer

An outstanding feature of L. V. Walshaw's exploitation of "It's in the Air" (A.B.F.D.) at the Astoria, Sandgate Road, Folkestone, was an exhibition in the foyer of the latest guns, machines and various equipment used in the R.A.F.

Four N.C.O.s from No. 25 (Fighter) and No. 2 (Army Co-operation) Squadrons, R.A.F., Hawkinge, were present throughout the fortnight of the exhibition to explain the many articles on show to patrons.

The exhibits included a 55-h.p. Bristol-Jupiter engine, parachutes, a camera gun, ground and air Lewis guns, and the latest Browning machine-gun. On the first floor a special exhibit included wireless equipment as used in the R.A.F., comprising a combined transmitter and receiver as used in aircraft, and a typical ground station.

Carried out in addition to the usual routine publicity, the exhibition was an extremely effective example of tieing-up with topical and local interests.

Searchlight Post on Roof of Odeon, Worthing

With the willing aid of the local Air Force depots, George Stevens was able to exploit a wide angle of publicity for his screening of "It's in the Air" (A.B.F.D.) at the Odeon, Worthing.

A week previous to showing, the Odeon was a centre of attraction as successive consignments arrived from the Royal Air Force bringing parachutes, wireless outfits, bombs, signalling apparatus, and an aeroplane engine. These were assembled in the vestibule, and R.A.F. instructors were in attendance to explain and demonstrate to all comers.

The Worthing Searchlight Brigade furnished a further point of interest and installed a complete searchlight outfit on the Odeon roof, which was in operation each night.

A fascinating collection of model aircraft was added to the scheme by the local model aeroplane club, which loaned over 70 models for exhibition throughout the kinema.

Mr. Stevens dressed his usherettes in Air Force Cadet uniforms for the week and the Ford School of Army and Navy Co-operation lent a comprehensive set of stills for exhibition.

On the opening Sunday, detachments from the school and the Worthing Air Cadets paraded the town on their way to the Odeon, where they were welcomed by the Mayor.

Colonel Browning, commanding the Territorial Searchlight Brigade, brought his staff to a performance.

'PLANE IN CITY'S MAIN SQUARE

Exhibited by D. W. Rattee in front of the Council Hall, the main square in Nottingham, this aeroplane fuselage, posted with publicity matter for National Service, and IT'S IN THE AIR (A.B.F.D.), at the Ritz, was the subject of interested crowds

A.R.P. EXECUTIVES AT DERBY SHOW

Recruiting Drive for "Anything to Declare?"

THE use of A.R.P. as an advertising medium was exploited to great advantage by Victor Goodson, Coliseum, Derby, when he linked up with the new defence service to put over the entertainment value of "Anything to Declare" (Butcher's). The divisional headquarters complied with Mr. Goodson's suggestion that he should use the theatre for publicity purposes.

All officers in the area were circularised advising them and subordinates to see the film, in which there is a realistic A.R.P. demonstration, and as a result of this contact, the Chief Constable of Derby loaned a light fire engine, accompanied by uniformed auxiliary firemen, for display in the vestibule.

On the opening night, the Mayor of Derby, supported by a large number of A.R.P. executives, appeared on the Coliseum stage and appealed for volunteers for the various Services. The authorities also provided loudspeaker equipment, and this was attached to Mr. Goodson's car, which carried cards bearing teaser phrases.

AIR INSTRUCTOR ADDRESSES EXETER AUDIENCE

"Men With Wings" Display

Two effective exploitation angles were employed by Harry Clare, of the Odeon, Exeter, in connection with the screening of "Men With Wings" (Paramount).

With the co-operation of the Devon and Exeter Model Aeroplane Club, he arranged a fine exhibition of model 'planes, including specimens flown by small petrol engines, which attracted a great deal of interest.

Air enthusiasts were delighted when, at the invitation of Mr. Clare, Capt. T. K. Breakell, chief instructor at the Exeter Airport, gave a brief talk on aviation. Capt. Breakell interestingly linked the models with the film by stressing the fact that the picture showed the important part played by models in the construction of 'planes.

Another aeronautical twist was given to the occasion by the presence of a number of R.A.F. men to demonstrate the workings of a parachute.

A.F.S. SHOW AT NORWICH

During the screening of two featurettes dealing with A.R.P. activities at the Odeon, Norwich, S. Newberry arranged with the chief warden of the city to stage an exhibition of auxiliary fire service equipment in the kinema's vestibule.

Photographs of the arrival of pumps and equipment used for contesting fires caused by incendiary bombs were given prominence in the local Press.

TEASER STUNTS HERALD "THE CITADEL"

WELL-DEFINED PUBLICITY AT BARROW

TWO effective teaser campaigns, one taking the form of pennants suspended in the vestibule, preceded C. B. Kay's ambitious exploitation for "The Citadel" (M-G-M) at the Ritz, Barrow-in-Furness.

A month before play-date, pennants, each bearing different phrases describing the film, were displayed from time to time in the vestibule, while concurrently slide announcements were screened during each programme.

An unusual tie-up, that with the Venus Pencil Co., enabled Mr. Kay to elaborate on the angle "Write to everyone about 'The Citadel.'" An impressive display from Art Display, Ltd., measuring 7 ft. by 5 ft., was placed in a prominent position in the foyer with two giant pencils obtained from Venus, and the notice "Write to everyone, everywhere. You must not miss 'The Citadel.' Make a point of it—Venus does it best."

Bearing on the medical theme of the film's story, Mr. Kay arranged a beneficial tie-up with Buckfast Tonic Wine, which was plugged to good advantage for the kinema in Turner's, the leading wine merchants of the town. The North-Western Drug Stores devoted their window to a display of Horlick's and appropriate material, while Taylor's, a local chemists, entered the campaign.

During the week of screening a show of Buckfast Tonic Wine was built up in the foyer, and all the pennants were transferred to the canopy. Concluding with a special write-up in the *North-Western Daily Mail*, the campaign produced encouraging results.

"Cheat" Contest at Camberley

An excellent example of teaser advertising was put over by S. J. Channing to draw attention to the screening of "The Cheat" (Unity) at the Regal, Camberley.

Three days before screening a large board and easel appeared on the pavement outside the theatre, and on it Mr. Channing arranged playing cards to form the words of the film's title, and under this was the announcement, "If you were a cheat you would use a pack of cards like this. Why?"

Awards in the form of free passes to the show were given to the first correct answers received by a certain date. The correct answer was, incidentally, that the pack contained five aces.

EASTERN ATMOSPHERE TYPIFIED IN DEAL

Conveying the atmosphere of the East, this compelling vestibule display was installed in the Odeon, Deal, by C. S. Burgon, a week before the showing of ALGIERS (U.A.). This line of approach was supported with an appropriate show in Marks and Spencer's window

MIDDLESBROUGH KINEMAS AID SERVICES

Equipment Exhibited in Foyer

Middlesbrough kinemas assisted local National Service and A.R.P. recruitment during the showing of appropriate films.

At the Elite a life-size dummy of a soldier, complete with gas mask and full equipment, attracted great attention, the display coinciding with the showing of "The Dawn Patrol" (Warner). For "It's in the Air" (A.B.F.D.) at the Stockton Cinema, A. A. Cawkwell co-operated with the R.A.F. station, Thornaby, to provide a display, including camera guns, Vickers, Lewis and Browning machine-guns, bomb-dropping apparatus, Rolls Royce aero engine with propeller, gun-firing synchronising gear, and R.A.F. literature.

SKATING RINK ORGANISES SONJA HENIE NIGHT

"My Lucky Star" in Cardiff

A smart and appropriate campaign was carried out for "My Lucky Star" (20th-Fox) by W. Sherwood, of the Empire, Cardiff. In the foyer of the theatre a large illuminated display, 15 ft. by 10 ft., depicting the two stars, Sonja Henie and Richard Greene, was constructed against a background of a winter sports scene.

On the front of the house were an illustrated linen streamer and art figures of the star, while well-mounted Press cuttings were prominently displayed.

Mr. Sherwood arranged with the Embassy Skating Rink to run a Sonja Henie night, when exhibitions were given by star skaters. All the patrons of the rink were given throwaways about the film, and a considerable amount of publicity matter was displayed. A number of tie-ups with sports dealers and travel agencies in the town were secured, and some good displays obtained.

"ALEXANDER" CAMPAIGN AT BOLTON

Many Remunerative Tie-ups

Manager Draycott-Simpson, of the Capitol, Bolton, carried out a big publicity campaign for "Alexander's Ragtime Band" (20th Century-Fox).

In co-operation with a local musical instrument dealer, an attractive display of band instruments was arranged in the foyer a week before playdate. Simultaneously, the music shop had an excellent display of stills and cut-outs boosting the film.

During the week prior to playdate music from the film was relayed by mike to the main street entrance and also into the theatre café. Three local libraries tied-up with the film and gave away 3,000 bookmarks carrying printed matter on the theme: "Two big features—'Alexander's Ragtime Band' and .... Lending Library."

A local furniture store arranged a display in the café foyer and also gave over one of their shop windows to a display of cut-outs and stills advertising the film. A draper also had an extensive display, and four other traders tied-up with the film in their shop-window displays.

Five thousand throwaways were distributed, and to complete the campaign a double composite page was obtained in one of the local papers.

Your Patrons will like LAZIE CHAIRS

SUPREME FOR NEARLY 70 YEARS
IN COMFORT AND DESIGN.
WRITE FOR FULL PARTICULARS & ESTIMATES.

H. LAZARUS & SON. LTD.
10A, GREAT EASTERN ST., LONDON, E.C.2.
PHONE: BISHOPS. 7538-9.

SERVICES GIVE SUPPORT FOR "THE WARNING"

Some idea of the elaborate exploitation launched by kinemas in North and East London for THE WARNING (A.B.P.C.) is obtained by this powerful vestibule tableau staged by Lionel Bute at the Rex, Leytonstone. Official quarters backed the numerous campaigns extensively

Around London with the SHOWMAN

TWIN COMPETITIONS IN BALHAM

FOREIGN KINEMAS AS PUBLICITY MEDIUM

PHYSIOGNOMISTS AT CHINGFORD

PRESS CONTRIBUTES TO SPELLING BEES

"Stolen Life" Arrives by 'Plane at Luton

P. SWANWICK CAPITALISES LOCAL INTEREST

As a number of sequences for "Stolen Life" were shot at the Luton Municipal Airport, Percy Swanwick decided to cash in on local interest with an appropriate publicity stunt for the Paramount film's presentation at the Odeon, Luton.

A week before playdate, Mr. Swanwick was photographed stepping from an aeroplane with the film (an empty tin box, of course) in good time for the following week's showing. The Press took up the campaign, which was completed with a well-defined series of local trader tie-ups.

A preview well in advance of the week of screening produced a great deal of favourable comment.

"IVORY CASTLE" BUILT IN MANCHESTER FOYER

Attracting the Kiddies

The widespread advertising campaign of a well-known tooth-paste manufacturer was adapted by T. J. Griffiths to focus attention on the screening of "Little Miss Broadway" (20th Century-Fox) at the Trafford Picture House, Old Trafford, Manchester.

With the co-operation of D. and W. Gibbs, the box-office of the kinema was transformed into a giant "Ivory Castle," much to the delight of juvenile patrons. Surmounting the display, which was modelled on similar lines to the manufacturers' Press announcements, was a smiling head of Shirley Temple with catch-lines linking up the dentifrice with the film.

The tie-up produced further results in the form of six attractive window displays with local stockists.

A composite page was inserted in the *Stretford News*, together with considerable editorial matter boosting a competition to find a local Shirley Temple. Advertisers in the page supported this successful stunt by donating valuable prizes.

BRISTOL BRAINS TEST

"Suez" Questionnaire

Some good publicity was secured by G. A. Foster, of the Regent, Bristol, for "Suez" (20th-Fox) by a tie-up with the *Bristol Evening World* in running a brains test.

The paper printed seven questions, all about the Suez Canal, each with alternative answers, and readers were invited to say which answer was correct.

No prizes were offered, and it was in no way a competition, but it was the sort of thing that interests newspaper readers, and it brought the name of the film prominently before a wide public.

"THE MIKADO" ABROAD

News of novel exploitation for "The Mikado" (G.F.D.) comes from the distributors of the film in Egypt.

Arrangements have been made by which samples of a specially prepared perfume, "The Mikado" are to be presented, with heralds, to all patrons of the Cinema Rialto, Alexandria. The perfume is a product of Gellé Frères, Paris.

PATENTS AND TRADE MARKS

Any of our readers requiring information and advice respecting Patents, Trade Marks or Designs should apply to Messrs. Rayner and Co., Patent Agents, of Bank Chambers, 29, Southampton Buildings, London, W.C.2, who will give free advice to readers mentioning this paper

THE fact that Elisabeth Bergner appears in dual rôles as twins in "Stolen Life" gave H. Arnold the idea of organising an interesting competition for the run of the Paramount film at the Balham Odeon.

Since Monday he has been interviewing twins from Balham, Tooting and Clapham to find the couple who bear the greatest resemblance to one another. On Saturday, April 15, the winners of the contest, open to all twins over 16, are due to appear on the stage to receive a number of valuable awards from a prominent local gentleman.

The first prize is a trip to Bournemouth in his car with all expenses paid. Interest is being maintained in the event by a striking vestibule display, powerfully floodlit, featuring the stars of the film surmounted by photographs of local twins —entrants in the contest.

In addition to assisting in the judging of competitors, the local Press is supporting the contest with editorial notices.

Concurrently with this stunt, Mr. Arnold is giving a great deal of publicity to the Odeon circuit's competition for the film. Hundreds of circulars, labelled "This is not a circular, but something interesting from the Balham Odeon," have been delivered through the post to announce the essay and criticism contest and the valuable prizes—a trip to Canada and the New York World's Fair with £20 pocket money donated by the W.T.A.

International Advertising

The campaign launched by J. Clement Arscott to publicise Columbia's "You Can't Take It With You" at the Leytonstone Rialto included several novel features.

On entering the outer vestibule patrons had their attention arrested by a large easel board displaying, against a background composed of sheets from the *Daily Express*, a cable from Albert Smith, formerly manager of the hall and now in Hollywood writing a starred series of articles for the newspaper under the title: "Mr. and Mrs. Smith in Hollywood." The message spoke in glowing terms of the merits of the film, and had been solicited, I gathered, by assistant manager W. Harris, himself formerly a journalist.

This policy of telling Leytonstone what other people think of Capra's film was followed by another board inside the Rialto carrying letters from kinemas in New York, Calcutta, Sydney, Copenhagen and Stockholm, all telling, in excellent English, of the grand reception accorded the picture when they showed it. The angle led to a tie-up with Thomas Cook's, travel agents, who supplied a frame full of paper currency from all over the globe.

The message of the film was carried well beyond the walls of the Rialto by a comprehensive tie-up with nearly 50 shops.

"Dawn Patrol" at Enfield

Besides linking his publicity (mostly gratuitous and willingly given by the various Services) for "The Warning" (A.B.P.C.) with the showing of "The Dawn Patrol" (Warner) during the following week, H. Walker, of the Enfield Savoy, also engaged in a lively campaign in other directions.

By an astute tie-up with the *Sunday Chronicle* (which is serialising the story of the film) he obtained an enlarged representation of the front page of the newspaper and a miniature cut-out of a newsboy holding a contents bill advising patrons to see the film and read the tale. This naturally led to the local newsagent displaying special bills and boosting the showing of the film at the Savoy.

Another foyer display consisted of a large cut-out of Errol Flynn in flying kit against a suitable back-panel bearing details of the film and a sketch of a crashing 'plane.

Curtis (motor dealer), whose premises adjoin the theatre, linked the film with the Flying Standard drop-head coupé, a specimen model of which was on show in his window and another toured the town bearing advertising matter. Tie-ups with other tradesmen featuring the title of the picture in suitable catch-phrases completed the arrangements.

Character-studying Contest

In addition to participating in the general Odeon competition for "Stolen Life" (Paramount)—in which a free trip to Canada and the New York World's Fair with £20 pocket money is offered for short essays and ten-word criticisms—R. J. Fielding, of the Chingford hall, decided to launch an individual supplementary campaign.

He arranged a special kiosk display showing a liner *en route* for the U.S.A., and a week before the screening of the picture organised a contest of his own in which patrons were provided with four stills showing Bergner in the two rôles she takes in the film, and were invited to say which pictures of her represented the good character and which the bad. A three months' free pass to the theatre and a batch of autographed portraits of the star were the attractive awards in the contest, which secured over 80 entries.

A few weeks back Wing Commander P. J. Hodsoll, C.B., of the Air Ministry, presented 600 local A.R.P. workers with their medals in the theatre, which is now regarded almost as an annexe to the Town Hall.

Making Use of Glass Doors

At halls provided with a number of entrance doors consisting mainly of large glass panels it is the growing practice to use those transparencies as sites for painted messages, the advantages being that the designs are cheap and easy to put up and that they attract the attention of patrons passing or entering the building.

I noticed that Hugh Ellis made use of the idea at the Edmonton Empire in connection with "Gangster's Boy" (Pathé) and "Queer Cargo" (A.B.P.C.). Each panel bore a "cloud" in which appeared some striking catch-phrase such as "Another dynamite crash hit" (which, of course, reminded one of the I.R.A.), "Piracy on the high seas," or "Thrills and adventure," followed in red lettering by the names of the films and their chief players.

Spelling at Stamford Hill

The Spelling Bee has flown to Stamford Hill, where David J. Godman has been running contests for several weeks past in conjunction with the *North London Recorder*, which has provided a cup for the final winners and is publicising the contests extensively in its columns.

Mr. Goodman follows the practice of having a different spelling master every week, and so far has secured the assistance of Eileen Ashcroft, of the *Daily Mirror*, "Mr. Jetsam," Will Hay and Dennis Compton, the all England cricketer and Arsenal footballer.

Teams are drawn from local bodies such as the Council Library and Electricity Departments, Rego Clothiers, and Clapton Orient supporters, and the interest aroused in the district by this series of competitions justifies the experiment.

Art in Islington

I have often commented on the surprisingly high quality of some of the art work turned out by publicity studios for kinema use, and a set in the Carlton, Islington, recently won by admiration for its merits.

Advertising "The Dawn Patrol" (Warner), it consisted of three really excellent three-quarter length portraits of Basil Rathbone, Errol Flynn and David Niven in the flying kit of the R.F.C. against a background of cumulus-laden sky in which appeared a 'plane crashing in flames and smoke.

"STOLEN LIFE" ESSAY COMPETITION

Odeon and Paramount Link-up

The essay and criticism competition in connection with the release of "Stolen Life" (Paramount), which was referred to in last week's KINE., is being operated at all kinemas on the Odeon and Paramount Astoria circuits. W.T.A., Ltd., travel agents, have donated the first prize of a free trip for two to Canada, with a visit to the New York World's Fair and £20 pocket money.

Entrants are invited to see the film, write a brief story stating what they would have done if confronted with Elisabeth Bergner's problem, and build up a ten-word criticism of the film using the ten letters in the title as the initial letters. Judging will be carried out by Odeon Theatres, Paramount Films and the W.T.A.

good service

Good service attracts custom in every class of trade. Good service—and an appearance of freshness and daintiness in every detail of that service. That is why waitresses, ushers and counter hands so often wear uniforms of Tricoline. Tricoline tailors crisply; washes beautifully; wears endlessly. There are 38 shades, also black and white. It is 38" wide and retails at 2/11d. the yard.

Genuine Tricoline *bears the name on the selvedge and all garments bear the name tab. Shade Card gladly sent on application to:—Tricoline House, Dept. P.2, 38, Whitworth Street, Manchester.*

Publicity Managers Discuss Poster Design

READINESS TO MEET EXHIBITORS' REQUIREMENTS ON PROVISION FOR PASTE-ONS

IN the KINE. of February 16 a kinema manager (G. Stevens, of Worthing) voiced a complaint that poster artists, in drawing their designs left no open space for overslipping with the name of the theatre at which a film was being shown.

He enclosed with his letter some publicity matter proving his case up to the hilt and made the suggestion that a space should be left of the following dimensions:—

48-sheet	... ...	6 ft. by 18 in.
12-sheet	... ...	4 ft. by 12 in.
6-sheet	... ...	2 ft. by 9 in.

Copies of our correspondent's letter were forwarded to the publicity managers of various companies for their comments, and in most cases the reply indicated that the suggestion would receive attention.

The following extracts from publicity chiefs' letters will be read with interest.

(A)

In future we shall take steps to meet exhibitors' requirements as outlined in Mr. Stevens' letter.

We have no comments to offer regarding quad crowns, as these posters are not distributed by my company.

(B)

We consider this complaint justified and we have been seriously considering this matter for some considerable time.

American posters are slightly smaller than English posters and thus allow a slip being made by the theatre for use either at the top or bottom of the poster. We are now doing the same with all our posters on British films, and in our future campaign books we are giving the exact measurements of the posters in order to assist the theatre manager.

(C)

Mr. Stevens's requirements would not suit every theatre in the United Kingdom, as many halls are in the habit of displaying posters outside their own theatre in which case the name space of the quite considerable size mentioned by him would either remain blank or merely be a nuisance to the exhibitor.

Secondly, many theatres display posters on sites which bear their name prominently. With regard to the last point this company does not carry pictorial quads.

(D)

We are all in favour of stating in our forthcoming Press books the country of origin of the different sized posters, i.e., British or American.

We do not issue the American one-sheet which is practically an upright or portrait quad, but print locally, both on British and American productions, "landscape" quads on which we leave sufficient space in a box for the exhibitor to overprint the name of his theatre, date, etc.

We do not agree that "posters should be badly framed and finished with an unsightly piece of blanking," for even the most elaborate pictorial can be neatly cut without doing ill effect to the general scheme.

(E)

I should say that at least half of the six-sheets and 12-sheets are used on theatre fronts or on special sites where the name of the theatre is carried on a board above or below the poster site. I wonder how many theatres run a general poster campaign using commercial sites?

As regards the 48-sheets, which are admittedly used on ordinary hoardings, there is usually a space (more by good fortune than intention!) for a large panel.

The space idea would be a difficult one in which to please all. To carry it to its logical conclusion one would have to leave sufficient space to carry on the second feature billing which in these days often carries a publicity contract of at least 30 per cent.

One thing which I should very much like to know is the exhibitors' views (if printable!) on advertisement blocks. The best sizes to provide is an extremely difficult thing to calculate from the varying demand, and some constructive criticism in the KINE. would make good reading.

The KINE. would be glad to receive the views of exhibitors on this last point.

Stanley Lupino Visits Rochdale

Reginald Jordan, of the Regal, Rochdale, arranged for a personal appearance by Stanley Lupino in connection with the film "Hold My Hand" (A.B.P.C.).

The comedian received a great ovation when he appeared on the stage at the afternoon matinée and entertained the audience for about five minutes.

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The Pictures you Exhibit are made by these Studios which have selected

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The leading gown store of Birmingham staged this attractive window display, illustrating a transformation scheme, to announce PYGMALION (G.F.D.), at the Savoy

PUBLIC SERVICES HELP AT PORTSMOUTH

Domestic Angle Boosted for "Prison Without Bars"

THE domestic angle of "Prison Without Bars" (U.A.) was exploited by Patrick Reed, of Odeon, Portsmouth, in conjunction with the public utility companies. Tie-ups were arranged with the electricity, gas and water undertakings, each of whom gave window displays incorporating attractive plywood cut-outs of stars and appropriate catchphrases on the line: "Don't let your home be a 'Prison Without Bars,'" etc.

The co-operation was also secured of a leading local laundry, which distributed thousands of a specially prepared throw-away worded: "Does washing make your home a 'Prison Without Bars,'? If it does, then use Chapman's Laundry and you will be free to go to the Odeon Theatre to see Corinne Luchaire in 'Prison Without Bars.'"

Local M.G. car agents aided the publicity by displaying one of the latest models with enlarged photographs of Barry K. Barnes. Another angle was exploited by a local housing estate, which took space in the local evening paper, and part of the advertisement ran: "If your present home is a 'Prison Without Bars,' why not consult us? We can make life really worth living for you. See 'Prison Without Bars,' all next week at the Odeon."

Coupled with all these telling publicity points was a striking display at the theatre, where the entire main entrance vestibule was transformed into the interior of a girls' reformatory. At one end was the "drilling ground" and placed at various points of vantage were life-sized cut-outs of Corinne Luchaire, May Morris and Edna Best.

In addition, a realistic canopy display, some 40 ft. in length, was erected, depicting a scene from the film, which was floodlit effectively at night.

"MYSTERY GIRL" HAUNTS STROUD STORES

Free Passes for Challengers

When showing "That Certain Age" (G.F.D.) at the Gaumont, Stroud, A. G. Carpenter put over a good stunt in co-operation with the *Stroud News*.

A young lady bearing a resemblance to Deanna Durbin visited certain places in Stroud, Painswick and Minchinhampton on the Saturday of the week before the film was showing at the Gaumont. In the Friday's edition of the paper a photograph of the mystery lady was published and readers were invited to search for her and if they thought they had found her, to challenge her in the proper form, which was: "You are the Mystery Lady. Your certain age is 19."

Provided they were right, and that they carried a copy of the paper, the lady handed them two free tickets to see the film at the Gaumont.

An excellent window display for "Carefree" (RKO-Radio) was arranged by Mr. Carpenter at the premises of the Stroud Gas Co.

The whole of the window was given up to the display, which consisted of a large set with two Renown gas-cookers as a centrepiece, enriched by action cut-outs of Fred Astaire and Ginger Rogers, with the slogan: "Swing away your cooking cares. Get 'Carefree' cooking with the Renown." Stills and matter about the film, and one of the theatre playbills, were incorporated in the display, which was illuminated each evening until 10 o'clock. The whole of the cost of the display was borne by the Gas Co.

Mr. Carpenter had two other displays in the town, and he also arranged tie-ups with the M.C.s at various dances in the district in connection with the musical numbers in the film.

"Submarine Patrol" in Bristol

The front of the King's, Bristol, was gay with bunting last week, part of the decorative scheme planned by E. C. Webb for "Submarine Patrol" (20th-Fox).

Strings of flags stretched from the roof of the building down to the top of the canopy, while the foyer was hung with naval flags loaned for the occasion by the commander of the Bristol training ship, "Flying Fox."

'CRIMEANS' TOUR BEXHILL

Novel "White Angel" Street Parade

AS the two Randolph E. Richards kinemas in Bexhill, the Gaiety and Playhouse, specialise in return bookings of previous successes, A. F. Grevatt finds it profitable to concentrate on appropriate publicity methods.

To announce the presentation of "The White Angel" (Warner) at the Gaiety, Mr. Grevatt sent out a compelling street parade which secured considerable favourable comment in the local Press.

Two attendants dressed as "veterans" from the Crimea War toured the districts, and at intervals carried a stretcher bearing an injured "soldier" receiving "treatment" from a nurse attired in period costume. Cleverly embedded publicity material brought the film's screening to the notice of interested onlookers, with the result that large audiences witnessed each screening.

Mr. Grevatt himself, with an assistant, took part in a successful stunt for "The Great Barrier" (G.F.D.). Dressed in stetsons, high-laced boots, checked shirts and riding breeches, they toured the surrounding neighbourhood "surveying" with a theodolite and pole. On the surveyor's pole, which was held in correct manner and studied by Mr. Grevatt through his theodolite, was a large notice announcing: "Surveying for 'The Great Barrier,'" etc.

CARS TOUR GUERNSEY FOR "LADY X"

Eric Snelling's Enterprise

A parade of six brand new Morris cars was the effective street parade forming part of Eric Snelling's exploitation for "The Divorce of Lady X" (U.A.) at the Regal, Guernsey.

Loaned by a local car dealer, Motor House, Ltd., the automobiles toured the town and island two or three times a day for several days prior to the playdate, and when not in use were parked in front of the large motor showrooms.

Cards, 4 ft. by 3 ft., fixed to the front and rear of the vehicles read: "Divorce your mind from any car except the Morris"; "Superb colouring in the new Morris range and in 'The Divorce of Lady X'"; "The new Morris 8 gives a fine performance, and so does Merle Oberon in 'The Divorce of Lady X'"; "The new Morris 12 laughs at hills, and you'll laugh at 'The Divorce of Lady X'"; "Outstanding attractions of 1939—the new Morris and 'The Divorce of Lady X.'"

NORMAN CASTLE IN READING FOYER

"Robin Hood" Decorations

Hand-painted backcloths and realistic cut-outs were used by F. W. Cousens to create appropriate atmosphere in the Granby, Reading, show-window to boost the screening of "The Adventures of Robin Hood" (First National).

Representing a Norman castle, the scena was effectively painted in colour, with trees in the foreground, and on the floor of the window stood a full-size representation of Errol Flynn as Robin Hood in typical attitude. Illuminated at night by coloured floods, the display proved to be most effective publicity.

Mr. Cousens had devised an inexpensive method of reminding patrons of the screening of the more important forthcoming attractions. Each week a large teaser announcement measuring 12 ft. square stands in the vestibule, and by means of phrases and sketches in various colours Mr. Cousens puts over the virtues of the film in subtle fashion.

The latest example is one to boost the forthcoming showing of "Pygmalion" (G.F.D.) and is worded thus: "You asked for it, and you will soon see Leslie Howard and Wendy Hiller in G. B. Shaw's 'Pygmalion.' Will you miss it? Not . . . . likely!" Instead of the usual dash to indicate the omission of the much-publicised adjective appeared the large sketch of a bee.

Music for Creating Atmosphere

THE septette of films on our release list to be considered this week seems to be a somewhat unimportant mixed grill, and the only music heard in their sound reproduction will be purely atmospheric in character. "Trade Winds," a comedy detective drama, sets quite a nice little problem, for starting in San Francisco it covers an itinerary embracing Honolulu, Japan, China, India, etc., before it again reaches its starting point, so if the sound production music is really atmospheric it should be quite interesting to follow. For our purpose I think Martell's short "Oriental Phantasy" will serve us quite well.

Charlie Chan's new series with new stars has also a setting in Honolulu, hence the Hawaiian musical suggestion. Most patrons like a few excerpts from a successful modern musical-comedy, and if the selection from "Careless Rapture" is used, it will not be inappropriate to introduce "His Exciting Night," in which Charles Ruggles stars.

"Come On, Leathernecks" is so essentially American in character, dealing with a young Marine and his football fame, that Sousa's "King Cotton" march is chosen with the knowledge that it is at least bright and melodic in character. Non-sync. theatre managers who have records to present will find some very helpful advice written with special reference to the operator's duties in an article by R. H. Cricks in the IDEAL KINEMA published with the KINE. last week.

"STAND UP AND FIGHT" (M-G-M)

CERT. U. 8,725 ft. Reg. No. F.1266. Reviewed in KINE. January 26, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Wallace Beery, Robert Taylor.
ATMOSPHERE.—Pioneer melodrama in historical settings, dealing with illicit slave trafficking and rivalry between the horse and steam engine, with human interest in bitter enmity between villain and hero.
ORGAN.—Prelude to "Nero" incidental music, Coleridge Taylor (Novello), presented as an introductory interlude, with adaptation from the piano solo arrangement.
NON-SYNC.—"Dramatic Tension," C. Ancliffe, recorded by the International Radio Orchestra on Bosworth B.C.1041.

"TRADE WINDS" (U.A.)

CERT. A. 8,450 ft. Reg. No. F.1233. Reviewed in KINE. January 12, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Joan Bennett, Fredric March.
ATMOSPHERE.—A detective comedy-drama which is primarily a game of hare and hounds, starts and ends in San Francisco, after visiting Honolulu, Japan, China, Singapore, Colombo, Bombay, etc., in its itinerary.
ORGAN.—"Oriental Phantasy," Martell (Bosworth), presented as an introductory interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded by the International Radio Orchestra on Bosworth B.C.1040.

A. W. OWEN'S SELECTIONS OF ORGAN MUSIC, NON-SYNC. NUMBERS AND LIGHTING EFFECTS FOR MAY 22 RELEASES

LIGHTING EFFECTS.—Deep orange and deep purple only.

"CHARLIE CHAN IN HONOLULU" (20th Century-Fox)

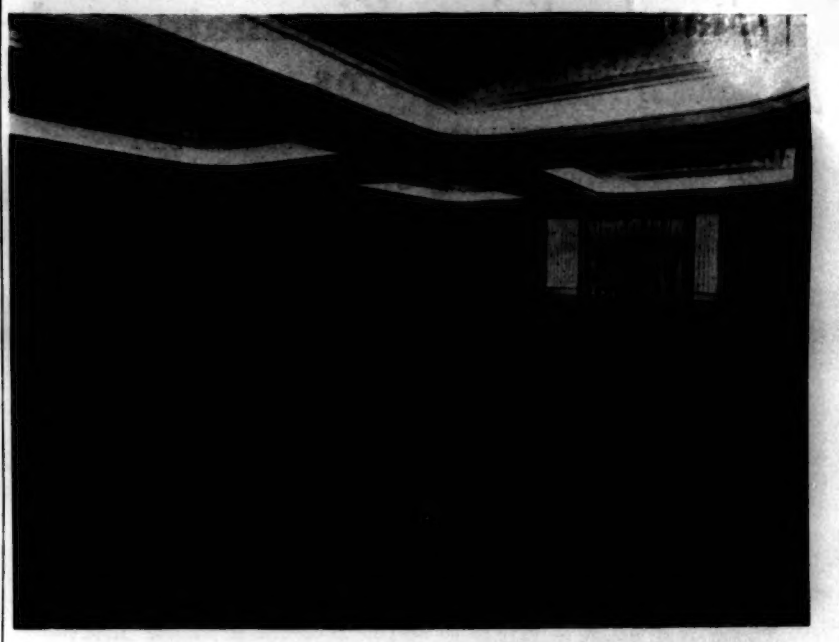
CERT. U. 6,903 ft. Reg. No. F.1314. Reviewed in KINE. February 2, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Sydney Toler, Phyllis Brooks, John King, Eddie Collins.
ATMOSPHERE.—Comedy crime melodrama, in which Charlie Chan is sent to investigate a murder on a boat off Honolulu.
ORGAN.—"Honolulu Blues," Gunsky (F. and D.), presented as an introductory interlude, with adaptation from the vocal-piano copy or the piano-conductor copy of the dance orchestration.
NON-SYNC.—As organ, recorded on Decca-Brunswick O1233 by Red Nichols and his Five Pennies.
LIGHTING EFFECTS.—Blending of blue, light to dark.

"COMET OVER BROADWAY" (Warner)

CERT. U. 6,256 ft. Reg. No. F.1179. Reviewed in KINE. December 22, 1938.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Kay Francis, Ian Hunter.
ATMOSPHERE.—Melodrama in which a woman finds tragedy and fugitive happiness in the frustration and fulfilment of theatrical ambition. A triumph of duty over love being the main point of the theme.
ORGAN.—"Passionata," Gaston Borch (Hawkes), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, with recording by the Regent Concert Orchestra on Boosey-Hawkes B.H.1910.
LIGHTING EFFECTS.—Deep violet only.

"COME ON, LEATHERNECKS" (British Lion)

CERT. U. 5,893 ft. Reg. No. F.1060. Reviewed in KINE. December 1, 1938.
PUBLICITY.—One 12-sheet, one 6-sheet.
STAR.—Richard Cromwell.



Grand National's private theatre at the Wallace House Wardour Street offices. Luxurious seats to the number of 120 have been installed by H. Lazarus & Son, Ltd., and G. B. Equipments has installed projection and sound apparatus. The theatre is available for Press shows and private screenings.

ATMOSPHERE.—Drama of the American marines, telling of the taming of a young egotist, the product of the football field.
ORGAN.—"King Cotton," March, Sousa (Keith Prowse), presented as an introductory interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded by Arthur Pryor's Band on H.M.V. B.2227.
LIGHTING EFFECTS.—Deep amber to red only.

"HIS EXCITING NIGHT" (General F.D.)

CERT. U. 5,451 ft. Reg. No. F.1295. Reviewed in KINE. January 19, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Charles Ruggles.
ATMOSPHERE.—Farcical comedy of bright, if time-honoured, marital complications.
ORGAN.—"Careless Rapture" Selection, Ivor Novello (Chappell), with cuts to suit length of time allowance and adaptation from the piano-solo copy, presented as a separate interlude.
NON-SYNC.—As organ, recorded by Charles Prentice and the Drury Lane Theatre Orchestra on H.M.V. C.2860 (Part 2 of disc forms complete short interlude.
LIGHTING EFFECTS.—To suit excerpts chosen, with dark blue and magenta predominating.

"LIGHTNING CONDUCTOR" (General F.D.)

CERT. A. 7,131 ft. Reg. No. Br.R.984. Reviewed in KINE. November 10, 1938.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STAR.—Gordon Harker.
ATMOSPHERE.—Espionage comedy-melodrama of the adventures of a London busman, who submits an invention, a new type of gas mask, to the authorities.
ORGAN.—"Petite Suite de Concert," No. 1, Coleridge-Taylor (Hawkes), presented as an introductory interlude, with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—As organ, recorded on Columbia 9340 by the New Queen's Hall Symphony Orchestra.
LIGHTING EFFECTS.—Amber only.

Solo Organ Interlude (Series 2) No. XXXI

MUSICAL TRANSPORT

By Basil Cuthbert at the Ritz, Horsham

ORGAN: COMPTON THREE-MANUAL

THIS amusing interlude will form an agreeable change and contrast from more serious musical efforts, and if it is possible to secure miniature models which illustrate each form of transport, such as horse, camel, car, Stephenson's "Rocket," aeroplane and, best of all, a real old "Facile" or "bone-shaker," it will enhance the presentation. Each in turn can be "spotted" as the corresponding slides are shown, and a miniature road sign can be placed on the music desk of the console and a learner's "L" on the stoll.

Manager Ellison made the display possible by securing a tie-up with the local cycle and toy shops and takes a very keen interest in all the organ interludes presented at the theatre.

A. W. O.

No.	Slides.	Music.
1.	Musical Transport	"Riding on a Rainbow."
2.	In these days of mechanical transport it might be interesting to look back through the ages and see how our ancestors got about.	
3.	Of course, Adam and Eve had no option but to admit that they liked hiking	"I'm Happy When I'm Hiking."
4.	(Chorus of "I'm Happy When I'm Hiking")	Do.
5.	One of the earliest forms of water transport was the coracle used by the Ancient Britons. Then Alfred became "Father of the English Navy" by building the first wooden ships.	"Hearts of Oak" (verse).
6.	(Chorus of "Hearts of Oak")	Chorus.
7.	It was not long before man realised the value of the horse	"Horsey, Horsey."
8 & 9.	Imagine Cæsar crooning (Chorus of "Horsey, Horsey")	Do.
10.	Which brings us to the chariot introduced by a familiar Negro spiritual—"Swing Low, Sweet Chariot"	"Swing Low, Sweet Chariot."
11 & 12.	(Words of this).	Do.
13.	Antony and Cleopatra could have gone "Riding on a Camel in the Desert"—and if this gave them the "hump" they might have joined a—	"Riding on a Camel."
14.	"Caravan"	"Caravan" (Ellington).
15.	Riding on wheels through the ages, we come to the early pioneer days when settlers "trekked" over the plains to the musical rhythm of wagon wheels.	"Wagon Wheels" (verse).
16. 17.	(Chorus of "Wagon Wheels")	Chorus.
18.	Early in the nineteenth century came the railway, and even then it was fun "Watching the Trains Go Out"!	"Watching the Trains Go Out." (Imitation of train.)
19.	(Chorus of this.)	Chorus
20.	Later came the bone-shaker and the penny-farthing, and half a century ago the tandem, with	"Daisy Bell."
21.	The end of the nineteenth century saw the advent of the "Automobile," and our "Veteran Motorists" will probably have vivid recollections of having to—	"Get Out and Get Under."
22.	"Get Out and Get Under"	Do.
23.	So to the present day, and if you want a thrill out of the transport of modern times—	Aeroplane effect as introduction to chorus of—
24.	"It's in the Air." Finish up with George Formby record.	"It's in the Air."

When—It's Slides:—
ALL THE ORGANISTS ARE MORGANISTS!
MORGAN'S SLIDES,
309, Grey's Inn Road, London, W.C.1.
Telephone: Terminus 2536.

COMPTON INSTALLATION In Holiday Camp

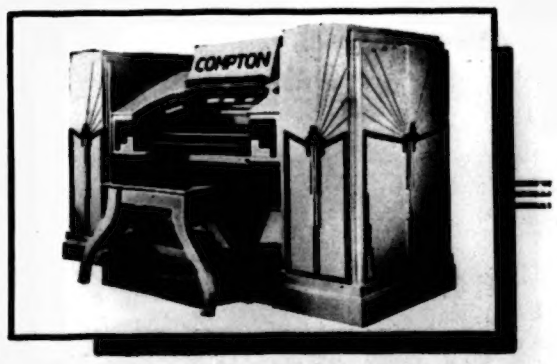
In readiness for the Easter holidays, the John Compton Organ Co., Ltd., Willesden, N.W., installed a Compton Theatrone at Butlin's Holiday Camp, Skegness. A similar instrument has been installed at the Parkway Hotel, Leeds, in the ballroom. The Compton Co. will shortly instal a large theatre organ in the Ritz, the new A.B.C. kinema at Bradford. The instrument will be equipped with the Compton Electrone and an illuminated console.

DERBY ORGANIST'S Contribution To Sunday Concert

At a Sunday concert held in the Regal, Derby, W. Henson Maw, the theatre organist, elicited enthusiastic applause for his rendering of the Liszt Hungarian Fantasy for piano and orchestra, and the Greig piano concerto (last movement). He also accompanied the Derby and County Opera Company in various operatic selections.

In addition, he rendered a solo entitled "Musical Alphabet," which received much favourable comment.

The COMPTON THEATRONE
STANDARD 2-MANUAL CONSOLE
No Organ Chambers : Tone Electrically Produced
THE JOHN COMPTON ORGAN CO., LTD., CHASE ROAD, NORTH ACTON, N.W.10
Nearest Station: North Acton, Central Railway. Telephone: Willesden 6666



Standardising Kinematograph Terms

INDUSTRY FINALISING GLOSSARY LIST

FOLLOWING intensive committee work the British Standards Institution has compiled a list of kinematograph terms and definitions with the aim of securing an authoritative glossary for the Industry.

The lists compiled are now being circulated to the Industry for consideration.

All terms adopted for inclusion have been classified into lists under the following headings:—

The kinema and its operation; the studio—production; the studio—photographic—dark room; printing and processing; sound—in the kinema; sound—in the studio; colour work; film manufacture; television; commercial and legal; academic; general; electrical; reserved.

The request for the preparation of a British standard glossary of kinematograph terms came originally from the Cinematograph Exhibitors' Association, and a technical committee was formed, as follows:—S. Rowson, chairman; R. H. Cricks, IDEAL KINEMA and KINEMATOGRAPH WEEKLY; E. D. Eyles, British Kinematograph Society; M. Neville Kearney, Film Industries Department, F.B.I.; Major A. B. Klein, M.B.E., Dufay-Chromex, Ltd.; L. Knopp, C.E.A.; D. A. Spencer, Colour Photographs, Ltd.; H. D. Whaley, British Film Institute; J. C. Warbis, *Cinema*; A. W. Watkins, London Film Productions, Ltd.; Capt. A. G. D. West, Baird Television, Ltd.

The committee has had under review a number of glossaries circulating in different parts of the world, together with proposals put forward by members of the committee.

REGAL, CHEDDAR

To Open with Mirrophonic

Making the sixth kinema in which he has installed Western Electric's sound system and the fifth Mirrophonic installation, A. A. Pilkington has ordered Mirrophonic for his new Regal, Cheddar, which is expected to open in the late summer. The Regal represents the most modern architectural design combined with the latest amenities for the comfort and enjoyment of patrons, in a scheme of interior decoration harmonious with the world-renowned beauties of the famous Cheddar Gorge.

The architect is E. S. Roberts, of Birmingham.

NEW EIRE THEATRES

Jack Roe's Fine Record

The Magnet Cinema, Dundalk, opened on Sunday, April 9, 1939, with complete projection equipment consisting of Kaplan projectors, Ashcraft Suprex arcs, Crypton rectifiers installed by Jack Roe, and Western Electric Mirrophonic sound system.

The Castle Cinema, Carrick-on-Suir, is due to open on May 8, 1939. Here also complete projection equipment, consisting of Kaplan projectors, Ashcraft Suprex arcs, Taylor Hobson lenses and Crypton rectifiers are being installed with RCA High Fidelity sound system.

Eight kinemas have been opened in Eire since July 5, 1938, including the above-mentioned and six of these have been fully equipped by Jack Roe.

The theatres concerned are the Classic, Dublin; Plaza, Dublin; Royal, Fermoy; Oisin Cinema, Killorglin; Magnet, Dundalk; and the Castle, Carrick-on-Suir.

Mrs. L. Koppell, wife of Ship Works manager, presenting the Charles H. Champion Football Cup to Harry Woods, captain and centre-forward of the Ship Carbon Works team

POMPEY PROJECTIONISTS

Lose Again to Ship Team but Win at Darts

PORTSMOUTH projectionists filled two motor coaches for a trip to Chadwell Heath on Good Friday, when they played their fourth annual football match against the Ship Carbon Works for the Champion Cup. For the fourth time, however, the Works were successful, and retained possession of the trophy by five goals to two, although they have allowed the losers to have the cup for display at Portsmouth.

The outing was again ably organised by Jack Croucher, and the party were cordially welcomed at the Works Sports Ground by F. E. Coombs (director), L. Koppell (works manager) and Mr. Duke. The welfare officer at the works (J. Radford) acted as referee for the game, which was keenly contested throughout.

Owing to injuries received during training, the projectionists were without R. Watson and L. Bailey, and last-minute changes had to be made. H. Wood (capt.), Scott (2) and Webb (2) scored the Works goals, and L. Snell, who was brought in to strengthen the projectionists at half-back and afterwards moved up to centre-forward, netted for the visitors from each position.

The teams were:—

Ship Carbon Works: Dunn; Diwell, Nash; Harrington, Parry, Mitchell (T.); Griffin, Webb, Wood, Pike, Scott.

Portsmouth Projectionists: J. Croucher; T. Jury, C. New; R. Elwin, W. Rutledge, L. Snell; A. Neville, F. Walters, F. Potter, E. Hill, H. Kearney.

Cup Presented

After the match the cup was presented to Harry Wood for the Works team by Mrs. Koppell, and the players and their friends were then entertained to high tea in the sports pavilion, where Mr. Coombs expressed the welcome of the Works and toasted the visiting team. In reply, Mr. Croucher invited the Works to play next year's match at Portsmouth.

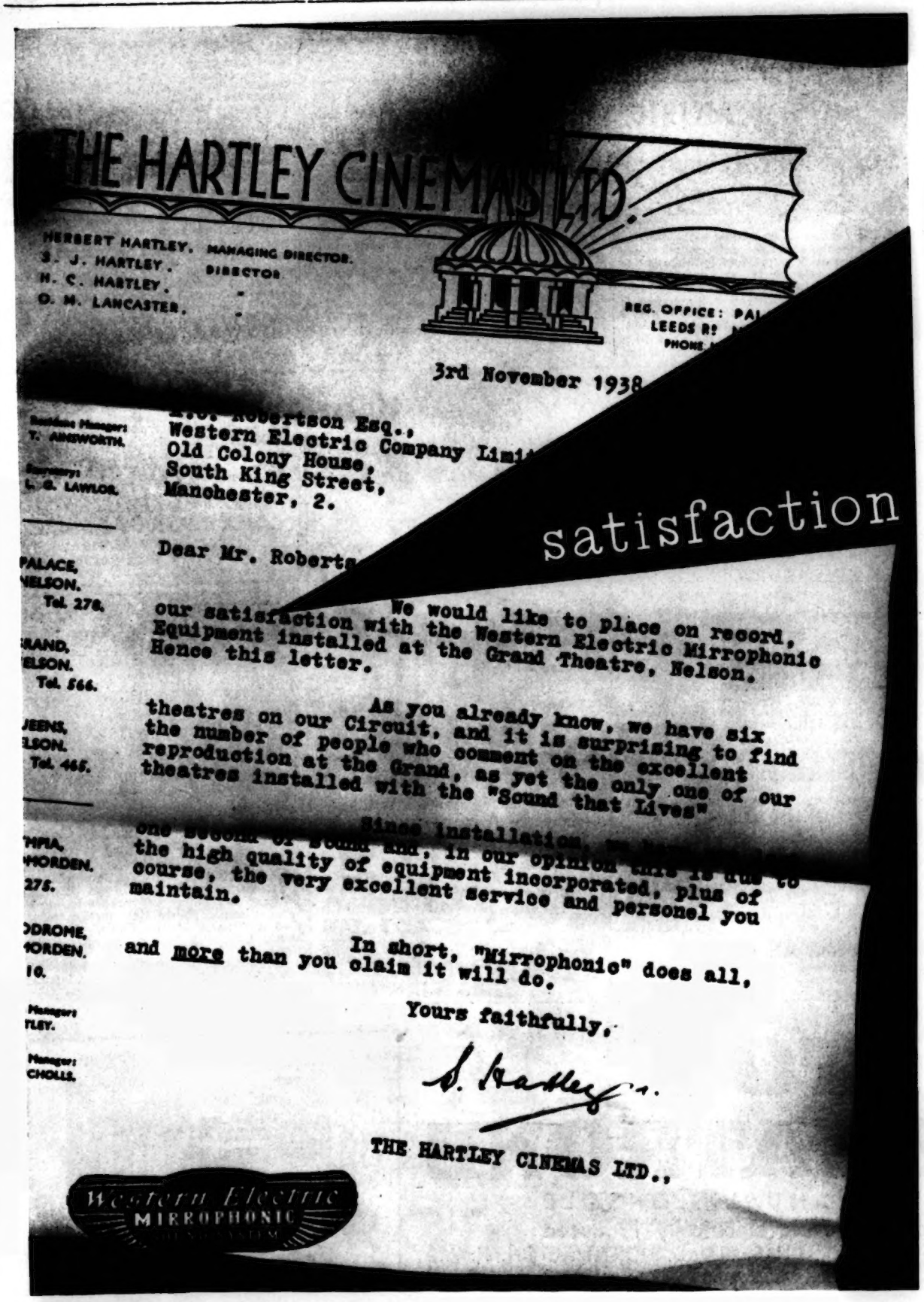
The cup was also filled with champagne and passed round.

Better at Darts

The projectionists afterwards challenged the Works at darts and table tennis, and won both dart matches, their successful teams being: "A" team—J. Davey, C. Otton, F. Howard, A. Potter, F. Potter, F. Brunning, and F. Walters; "B" team—D. Croucher, F. Jury, W. Hill, C. New, W. Rutledge, W. Watson, and A. French.

There was also singing and dancing, accordion solos being played by J. Davey, followed by songs and mouth organ solos by C. New.

The Portsmouth party returned home in the small hours, well satisfied with the excellent arrangements made for the day's outing by Mr. Croucher and his colleagues on the Organising Committee, L. Simpson, L. Bailey and F. Potter.


THE HARTLEY CINEMAS LTD.
HERBERT HARTLEY, MANAGING DIRECTOR.
S. J. HARTLEY, DIRECTOR
H. C. HARTLEY, "
O. M. LANCASTER, "
3rd November 1938
Western Electric Company Limi
Old Colony House,
South King Street,
Manchester, 2.
Dear Mr. Roberts
satisfaction
We would like to place on record, our satisfaction with the Western Electric Mirrophonic Equipment installed at the Grand Theatre, Nelson. Hence this letter.
As you already know, we have six theatres on our Circuit, and it is surprising to find the number of people who comment on the excellent reproduction at the Grand, as yet the only one of our theatres installed with the "Sound that Lives"
the high quality of equipment incorporated, plus of course, the very excellent service and personel you maintain.
and more than you claim it will do.
Yours faithfully,
THE HARTLEY CINEMAS LTD.,
Western Electric
MIRROPHONIC

New Kinema Schemes

AND THEIR PROGRESS

Promoters and architects engaged on kinema building are invited to send particulars to the Editor, "Kine. Weekly"

BEESTON (Notts).—Plans for the new 1,200-seater sponsored by A. H. Shapeero have been passed by the local council. The new theatre, which will be called the Embassy, has been designed by Browning and Hayes, architects, of Irongate, Derby, who hope to incorporate in the plans an air raid shelter, in connection with which negotiations are taking place with the Home Office. The plans also include a dance hall, complete with kitchens, stage and dressing-rooms and a car park to accommodate 200 vehicles.

MANCHESTER.—Plans have been passed by the Corporation for the erection of the Fourways kinema, with a capacity for 1,100 persons, at Moston Lane and Tyndall Avenue, Moston. Drury and Gomersall, architects, of Manchester, have prepared the plans for A. Snape, the Manchester exhibitor.

MANCHESTER.—Revised plans deposited by Roberts, Wood and Elder, the Manchester architects, have been passed by the Corporation for the erection of a kinema, dance hall and café in Stockport Road, Hyde Road and Apsley Grove, Ardwick.

ABERFELDY.—A start has been made with the new picture house to be erected at Aberfeldy by Strathmore Picture Houses, Ltd. Foundations have been laid and structural girders are being placed in position. Stewart and Robertson, builders, are contractors for brick and plaster work. It is hoped the kinema will be ready in June.

FORTHCOMING TRADE SHOWS

Date.	Time.	Place.	Title of Film.	Shown By.	Stars.	Cert.
LONDON						
Thur., April 13	11 a.m., 3 p.m., 6.30 p.m., and 8.30 p.m.	Century Theatre	The Hound of the Baskervilles	20th Century-Fox	Basil Rathbone ...	—
,, ,, 13	11 a.m. ...	Own Theatre ...	Home on the Prairie	British Lion ...	Gene Autry	U
,, ,, 13	3 p.m. ...	Piccadilly ...	La Grande Illusion	Unity Films ...	Erich Von Stroheim ...	—
,, ,, 13	3 p.m. ...	Phœnix	Pride of the Navy	British Lion ...	James Dunn	—
,, ,, 13	6.30 p.m. ...	Cambridge ...	Man's Heritage	General F.D. ...	Jackie Cooper ...	—
,, ,, 13	8.30 p.m. ...	Phœnix	Home from Home	British Lion ...	Sandy Powell ...	—
,, ,, 13	8.30 p.m. ...	Cambridge ...	Spies of the Air; Come Back to Erin.	A.B.P.C. ...	Barry K. Barnes ...	—
Fri., ,, 14	10.30 a.m. ...	Own Theatre ...	Another Day; Flying Cinders; Speeding Skates; The British Navy; Stranger Than Fiction, Nos. 60 and 61; Little Tough Mice.	General F.D. ...	——— ...	—
,, ,, 14	10.30 a.m. ...	Celluloid Theatre	Rough Riding Rhythm	Fidelity Dist. ...	Kermit Maynard ...	—
,, ,, 14	11 a.m. ...	Own Theatre ...	Money to Loan; Tiny Troubles; They Live Again; Petunia Natural Park; Imperil Delhi; Mama's New Hat; Heroes at Leisure.	M-G-M	——— ...	—
,, ,, 14	11 a.m. & 3 p.m.	Own Theatre ...	Pathetone Parade of 1939 ...	Pathe	——— ...	—
,, ,, 14	12.15 p.m. ...	G-B. Theatre ...	West of Land's End	Butcher's ...	——— ...	—
,, ,, 14	3 p.m. ...	Cambridge ...	Society Smugglers	General F.D. ...	——— ...	—
,, ,, 14	3 p.m. ...	Piccadilly ...	Forged Passport	British Lion ...	Paul Kelly	—
Mon., ,, 17	3 p.m. ...	Cambridge ...	Risky Business	General F.D. ...	——— ...	—
Tues., ,, 18	3 p.m. ...	Piccadilly ...	The Face at the Window ...	British Lion ...	Tod Slaughter ...	—
,, ,, 18	3 p.m. ...	Phœnix	Secret Service of the Air ...	First National ...	Ronald Reagan ...	—
,, ,, 18	3 p.m. ...	G-B. Theatre ...	Two Gun Justice	Victor F.D. ...	——— ...	—
,, ,, 18	8.30 p.m. ...	Phœnix	Yes, My Darling Daughter ...	First National ...	Priscilla Lane ...	—
Wed., ,, 19	11 a.m. ...	Own Theatre ...	A.R.P.; Stepping Out; The Very Idea.	Pathe	——— ...	—
,, ,, 19	8.30 p.m. ...	Phœnix	21 Days; Province of Quebec	Columbia ...	Vivien Leigh ...	A
BELFAST						
Wed., April 19	10.45 a.m. ...	Classic	Three Smart Girls Grow Up ...	General F.D. ...	Deanna Durbin ...	—
BIRMINGHAM						
Fri., Apr. 14	10.45 a.m. ...	West End ...	Trouble in Sundown	RKO-Radio ...	George O'Brien ...	U
,, ,, 14	10.45 a.m. ...	e ala	Society Smugglers	General F.D. ...	——— ...	—
Mon., ,, 17	10.30 a.m. ...	Scala	Broadway Serenade	M-G-M	Jeanette McDonald ...	A
Tues., ,, 18	10.30 a.m. ...	Forum	Spies of the Air	A.B.P.C. ...	Barry K. Barnes ...	—
,, ,, 18	10.45 a.m. ...	Paramount ...	Love Affair...	RKO-Radio ...	Irene Dunne	U
,, ,, 18	10.30 a.m. ...	Scala	The Lambeth Walk	M-G-M	Lupino Lane	—
,, ,, 18	10.45 a.m. ...	West End ...	Risky Business	General F.D. ...	——— ...	—
Wed., ,, 19	10.30 a.m. ...	Futurist	The Rebel Son	United Artists ...	Harry Baur	U
,, ,, 19	10.30 a.m. ...	Scala	Home from Home	British Lion ...	Sandy Powell... ...	—
,, ,, 19	10.30 a.m. ...	West End ...	Ask A Policeman	M-G-M	Will Hay	—
Thur., ,, 20	10.30 a.m. ...	Futurist	Orphans of the Street	British Lion ...	Tommy Ryan ...	—
,, ,, 20	10.45 a.m. ...	West End ...	Man's Heritage	General F.D. ...	Jackie Cooper ...	—
CARDIFF						
Fri., Apr. 14	11 a.m. ...	Odeon	The Spy in Black	Columbia ...	Conrad Veidt ...	U
,, ,, 14	11 a.m. ...	Capitol	Sudden Money	Paramount ...	Charlie Ruggles ...	U
,, ,, 14	10.45 a.m. ...	Park Hall ...	Trouble in Sundown	RKO-Radio ...	George O'Brien ...	U
,, ,, 14	11 a.m. ...	Olympia	Convict's Code	Pathe	Robert Kent	A
,, ,, 14	11 a.m. ...	Empire	The Lambeth Walk	M-G-M	Lupino Lane	—
Tues., ,, 18	11 a.m. ...	Odeon	Home from Home	British Lion ...	Sandy Powell... ...	—
,, ,, 18	11 a.m. ...	Park Hall ...	Society Lawyer	M-G-M	Walter Pidgeon ...	A
,, ,, 18	10.45 a.m. ...	Capitol	Love Affair...	RKO-Radio ...	Irene Dunne ...	U
,, ,, 18	11 a.m. ...	Olympia	Dead Men Are Dangerous ...	Pathe	Robert Newton ...	A
Wed., ,, 19	11 a.m. ...	Odeon	The Rebel Son	United Artists ...	Harry Baur	U
,, ,, 19	11 a.m. ...	Empire	My Wife's Relatives	British Lion ...	James Gleason ...	—
,, ,, 19	11 a.m. ...	Olympia	The Mystery of Mr. Wong ...	Pathe	Boris Karloff	U
,, ,, 19	10.45 a.m. ...	Park Hall ...	Risky Business	General F.D. ...	——— ...	—
Thur., ,, 20	11 a.m. ...	Park Hall ...	The Hound of the Baskervilles	20th Century-Fox	Basil Rathbone ...	—
EXETER						
Sun., Apr. 16	3 p.m. ...	Odeon	The Spy in Black	Columbia ...	Conrad Veidt ...	U
GLASGOW						
Fri., Apr. 14	10.45 a.m. ...	Paramount ...	The Silent Battle	Paramount ...	Rex Harrison... ...	U
,, ,, 14	10.45 a.m. ...	La Scala ...	Broadway Serenade	M-G-M	Jeanette McDonald ...	A
,, ,, 14	10.45 a.m. ...	Regal	Trouble in Sundown	RKO-Radio ...	George O'Brien ...	U
Mon., ,, 17	10.45 a.m. ...	Picture House ...	Society Lawyer	M-G-M	Walter Pidgeon ...	A
Tues., ,, 18	10.45 a.m. ...	La Scala ...	The Rebel Son	United Artists ...	Harry Baur	U
,, ,, 18	11 a.m. ...	Playhouse ...	Orphans of the Street	British Lion ...	Tommy Ryan	—
,, ,, 18	11 a.m. ...	Regal	Spies of the Air	A.B.P.C. ...	Barry K. Barnes ...	—
,, ,, 18	10.45 a.m. ...	Paramount ...	Love Affair...	RKO-Radio ...	Irene Dunne	U
Wed., ,, 19	11 a.m. ...	La Scala ...	Home from Home	British Lion ...	Sandy Powell... ...	—
,, ,, 19	11 a.m. ...	Argyle P.H. ...	Trunk Crime	Anglo-American ...	Manning Whiley ...	A
,, ,, 19	11 a.m. ...	Regal	Black Eyes	A.B.P.C. ...	Otto Kruger	—
,, ,, 19	10.45 a.m. ...	Picture House ...	Risky Business	General F.D. ...	——— ...	—
Thur., ,, 20	11 a.m. ...	Playhouse ...	Pride of the Navy...	British Lion ...	James Dunn	—
,, ,, 20	10.45 a.m. ...	Regal	The Hound of the Baskervilles	20th Century-Fox	Basil Rathbone ...	—
,, ,, 20	10.45 a.m. ...	La Scala ...	Society Smugglers	General F.D. ...	——— ...	—
LEEDS						
Fri., April 14	11 a.m. ...	Scala	Orphans of the Street	British Lion ...	Tommy Ryan ...	—
,, ,, 14	10.45 a.m. ...	Tower	Trouble in Sundown	RKO-Radio ...	George O'Brien ...	U
,, ,, 14	10.45 a.m. ...	Paramount ...	Stage Coach	United Artists ...	John Wayne	U
,, ,, 14	10.45 a.m. ...	Ritz	Black Eyes	A.B.P.C. ...	Otto Kruger	—
Tues., ,, 18	11 a.m. ...	Scala	Home from Home	British Lion ...	Sandy Powell ...	—
,, ,, 18	10.45 a.m. ...	Paramount ...	Love Affair...	RKO-Radio ...	Irene Dunne	U
,, ,, 18	10.45 a.m. ...	Tower	Christine	British Screen Service.	Marie Bell	A
,, ,, 18	11 a.m. ...	Ritz	Convict's Code	Pathe	Robert Kent	A
Wed., ,, 19	11 a.m. ...	Scala	Pride of the Navy	British Lion ...	James Dunn	A
,, ,, 19	11 a.m. ...	Tower	Society Lawyer	M-G-M	Walter Pidgeon ...	A
,, ,, 19	11 a.m. ...	Ritz	Dead Men Are Dangerous ...	Pathe	Robert Newton ...	A
Thur., ,, 20	11 a.m. ...	Scala	My Wife's Relatives	British Lion ...	James Gleason ...	—
,, ,, 20	11 a.m. ...	Ritz	The Mystery of Mr. Wong ...	Pathe	Boris Karloff	U
,, ,, 20	11 a.m. ...	Tower	The Lambeth Walk	M-G-M	Lupino Lane	—
LIVERPOOL						
Fri., April 14	11 a.m. ...	Paramount ...	Home from Home	British Lion ...	Sandy Powell ...	—
,, ,, 14	11 a.m. ...	Scala	Society Lawyer	M-G-M	Walter Pidgeon ...	A
,, ,, 14	10.45 a.m. ...	Palais de Luxe ...	Trouble in Sundown	RKO-Radio ...	George O'Brien ...	U
,, ,, 14	11 a.m. ...	Forum	Black Eyes	A.B.P.C. ...	Otto Kruger	—
Tues., ,, 18	11 a.m. ...	Palais de Luxe ...	The Rebel Son	United Artists ...	Harry Baur	U
,, ,, 18	11 a.m. ...	Majestic	My Wife's Relatives	British Lion ...	James Gleason ...	—
,, ,, 18	11 a.m. ...	Forum	Spies of the Air	A.B.P.C. ...	Barry K. Barnes ...	—
,, ,, 18	10.45 a.m. ...	Paramount ...	Love Affair...	RKO-Radio ...	Irene Dunne	U
,, ,, 18	11 a.m. & 3 p.m.	Own Theatre ...	The Hound of the Baskervilles	20th Century-Fox	Basil Rathbone ...	—
,, ,, 18	10.45 a.m. ...	Trocadero ...	Risky Business	General F.D. ...	——— ...	—
Wed., ,, 19	11 a.m. ...	Scala	Pride of the Navy	British Lion ...	James Dunn	—
,, ,, 19	11 a.m. ...	Palais de Luxe ...	Broadway Serenade	M-G-M	Jeanette McDonald ...	A
,, ,, 19	10.45 a.m. ...	Futurist	Buck Rogers; Eps. 1, 2 and 3; Voice of Europe, Nos. 1 and 2.	General F.D. ...	——— ...	—
Thur., ,, 20	11 a.m. ...	Trocadero ...	Forged Passport	British Lion ...	Paul Kelly	—
,, ,, 20	11 a.m. ...	Scala	The Lady and the Mob ...	Columbia ...	Fay Bainter	U
MANCHESTER						
Fri., April 14	10.45 a.m. ...	Paramount ...	The Silent Battle	Paramount ...	Rex Harrison ...	U
,, ,, 14	10.45 a.m. ...	Market St. P.H.	Trouble in Sundown	RKO-Radio ...	George O'Brien ...	U
,, ,, 14	10.45 a.m. ...	Gaumont ...	Ask a Policeman	M-G-M	Will Hay ...	—
Tues., ,, 18	11 a.m. ...	Gaumont ...	Home from Home	British Lion ...	Sandy Powell ...	—
,, ,, 18	11 a.m. ...	Theatre Royal ...	Spies of the Air	A.B.P.C. ...	Barry K. Barnes ...	—
,, ,, 18	10.45 a.m. ...	Paramount ...	Love Affair...	RKO-Radio ...	Irene Dunne	U
,, ,, 18	10.45 a.m. ...	Market St. P.H.	Risky Business	General F.D. ...	——— ...	—
Wed., ,, 19	11 a.m. ...	Gaumont ...	My Wife's Relatives	British Lion ...	James Gleason ...	—
,, ,, 19	10.45 a.m. ...	Market St. P.H.	Society Lawyer	M-G-M	Walter Pidgeon ...	A
,, ,, 19	10.45 a.m. ...	Theatre Royal ...	Society Smugglers	General F.D. ...	——— ...	—
,, ,, 19	11 a.m. ...	Deansgate P.H....	The Hound of the Baskervilles	20th Century-Fox	Basil Rathbone ...	—
Thur., ,, 20	11 a.m. ...	Theatre Royal ...	Forged Passport	British Lion ...	Paul Kelly	—
,, ,, 20	10.45 a.m. ...	Gaumont... ...	Man's Heritage	General F.D. ...	Jackie Cooper ...	—
NEWCASTLE						
Fri. Apr. 14	10.45 a.m. ...	Tatler	Trouble in Sundown	RKO-Radio ...	George O'Brien ...	U
,, ,, 14	10.45 a.m. ...	Paramount ...	Made for Each Other	United Artists ...	James Stewart ...	A
,, ,, 14	10.45 a.m. ...	Haymarket ...	The Lambeth Walk	M-G-M	Lupino Lane ...	—
,, ,, 14	10.45 a.m. ...	Grainger	Buck Rogers, Eps. 1, 2 and 3; Voice of Europe, Nos. 1 and 2.	General F.D. ...	——— ...	—
Tues., ,, 18	11 a.m. ...	Essoldo	Home from Home	British Lion ...	Sandy Powell ...	—
,, ,, 18	10.45 a.m. ...	Paramount ...	Love Affair	RKO-Radio ...	Irene Dunne ...	U
,, ,, 18	10.45 a.m. ...	Haymarket ...	Black Eyes	A.B.P.C. ...	Otto Kruger	—
Wed., ,, 19	11 a.m. ...	Essoldo	Orphans of the Street	British Lion ...	Tommy Ryan ...	—
,, ,, 19	10.45 a.m. ...	Haymarket ...	Spies of the Air	A.B.P.C. ...	Barry K. Barnes ...	—
,, ,, 19	10.45 a.m. ...	Stoll	Risky Business	General F.D. ...	——— ...	—
Thur., ,, 20	10.45 a.m. ...	Essoldo	The Rebel Son	United Artists ...	Harry Baur	U
,, ,, 20	11 a.m. ...	Grainger	Forged Passport	British Lion ...	Paul Kelly	—
,, ,, 20	10.45 a.m. ...	Queen's	Society Smugglers	General F.D. ...	——— ...	—
NOTTINGHAM						
Fri., Apr. 14	11 a.m. ...	Ritz	The Spy in Black	Columbia ...	Conrad Veidt... ...	U
,, ,, 14	10.45 a.m. ...	Goldsmith St. P.H.	Trouble in Sundown	RKO-Radio ...	George O'Brien ...	U
,, ,, 14	10.45 a.m. ...	News House ...	Buck Rogers, Eps. 1, 2 and 3; Voice of Europe, Nos. 1 and 2.	General F.D. ...	——— ...	—
Sun., ,, 16	6.45 p.m. ...	Scala	Turn of the Tide; Gateway to the West.	New Realm ...	——— ...	—
Tues., ,, 18	10.45 a.m. ...	Elite	Love Affair	RKO-Radio ...	Irene Dunne	U
,, ,, 18	11 a.m. ...	Ritz	The Lambeth Walk	M-G-M	Lupino Lane	—
Wed., ,, 19	10.45 a.m. ...	Scala	The Face at the Window ...	British Lion ...	Tod Slaughter ...	—
,, ,, 19	11 a.m. ...	Ritz	Broadway Serenade	M-G-M	Jeanette McDonald ...	A
,, ,, 19	10.45 a.m. ...	Elite	Black Eyes	A.B.P.C. ...	Otto Kruger	—
Thur., ,, 20	10.45 a.m. ...	Ritz	My Wife's Relatives	British Lion ...	James Gleason ...	—
SHEFFIELD						
Fri., Apr. 14	11 a.m. ...	Union St. P.H.	My Wife's Relatives	British Lion ...	James Gleason ...	—
,, ,, 14	10.45 a.m. ...	Cinema House ...	Trouble in Sundown	RKO-Radio ...	George O'Brien ...	U
Mon., ,, 17	11 a.m. ...	Union St. P.H.	Broadway Serenade	M-G-M	Jeanette McDonald ...	A
Tues., ,, 18	11 a.m. ...	Cinema House ...	Forged Passport	British Lion ...	Paul Kelly	—
,, ,, 18	11 a.m. ...	Regent	Love Affair	RKO-Radio ...	Irene Dunne	U
,, ,, 18	10.45 a.m. ...	Central P.H. ...	The Lambeth Walk	M-G-M	Lupino Lane	—
,, ,, 18	11 a.m. ...	Hippodrome ...	Black Eyes	A.B.P.C. ...	Otto Kruger	—
,, ,, 18	10.45 a.m. ...	Regent	Home from Home	British Lion ...	Sandy Powell ...	—
Wed., ,, 19	11 a.m. ...	Cinema House ...	Christine	British Screen Service.	Marie Bell	A
,, ,, 19	10.45 a.m. ...	Union St. P.H.	Convict's Code	Pathe	Robert Kent	A
,, ,, 19	11 a.m. ...	Regent	Pride of the Navy	British Lion ...	James Dunn... ...	—
Thur., ,, 20	11 a.m. ...	Cinema House ...	Dead Men Are Dangerous ...	Pathe	Robert Newton ...	A
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